WA/HUM/CM/Sal/52/32 PAGE 212 75765

Part III. of Vol. II.

THE SALE PRICES

OF

1897.

An Annual Report of Sales by Auction

OF

PICTURES, DRAWINGS, MANUSCRIPTS, AUTOGRAPHS, RELICS, COINS, PRINTS, POTTERY, PLATE,

And General Objects of Artistic and Antiquarian Interest

(EXCLUSIVE OF BOOKS).

SECOND YEAR OF PUBLICATION.

LONDON:
H. GRANT, 47, ESSEX STREET, STRAND.

Now Ready.

VOL. I.

THE SALE PRICES OF 1896,

Buckram, Top Edge Gilt,

Price 27s.

2185 O'Brien (Miss Nelly), by C. Phillips, second state (336) *Lauser*, £10 10s.
2186 O'Brien (Miss Nelly), by J. Wilson, second state (337) *Harris*, £10 10s.
2187 O'Brien (Miss Nelly), by J. Watson, second state (338) *Vokins*, £25 4s.
2188 O'Brien (Lady), by J. Dixon, second state (340) *Noseda*, £31 10s.
2189 Orleans (Duke of), whole length, by J. R. Smith, first state (343) *Maggs*, £5
2190 Palmer (Miss Theophila), by J. R. Smith, second state (345) *Sabin*, £7 7s.
2191 Palmer (Miss Mary), by W. Doughty (347) *Martin Colnaghi*, £23
2192 Palmer (Miss Mary), the Same, stipple, by J. Collyer (349) *Noseda*, £8 18s. 6d.
2193 Parker (The Hon. Mrs.), by T. Watson, third state (350) *Parsons*, £8 8s.
2194 Payne Gallwey (Mrs.), and Child, by J. R. Smith, first state (351) *Vokins*, £67 4s.
2195 Pelham (Mrs.), Feeding Chickens, whole length, by W. Dickinson, fine impression of the only state (352) *Vokins*, £215 5s.
2196 Pelham Clinton (Lady Catherine), whole length, by J. R. Smith, first state (353) *Noseda*, £3 15s.
2197 Penn Family (The), whole length, by C. Turner (357) *Capt. Lindsay*, £26 5s.
2198 Portland (William Henry, third Duke of), by J. Murphy, first state (360) *Capt. Lindsay*, £5 5s.
2199 Pott (Miss Emily), as "Thais," stipple, by F. Bartolozzi, in brown (361) *Sabin*, £9 9s.
2200 Powlett (Lady Catherine), whole length, by J. R. Smith (363) *Colnaghi & Co.*, £19 8s. 6d.
2201 Price (Miss), whole length, by J. Watson, second state (364) *Lauser*, £8 8s.
2202 Price (Lady Caroline), by J. Jones, second state (365) *Noseda*, £20 9s. 6d.
2203 Reynolds (Sir Joshua), by S. W. Reynolds (367) *Leggatt*, £5 10s.
2204 Reynolds (Sir Joshua), by G. Clint, before all letters; and Print (370) *Pearson*, £5
2205 Reynolds (Sir Joshua), three-quarter length, by S. W. Reynolds (373) *Vokins*, £5 5s.
2206 Reynolds (Sir Joshua), half length, by J. Watson, first state (375) *Pollard*, £11 10s.
2207 Robinson (Mrs.), stipple, by W. Dickinson, second state (380) *Sabin*, £35 14s.
2208 Rodney (Admiral Sir George), by J. Watson, second plate, second state (385) *Fawcett*, £7 7s.
2209 Rodney (Admiral Sir George), by W. Dickinson, second state (386) *Martin Colnaghi*, £6 6s.
2210 Russell (Lady Caroline), by J. McArdell, first state, before any letters (395) *Vokins*, £113 13s.

2211 Rutland (Charles Manners, Duke of), whole length, by W. Dickinson, first state (390) *Gooden*, £13 2s. 6d.
2212 Rutland (Mary Isabella, Duchess of), whole length, by V. Green, second state (391) *Martin Colnaghi*, £45 3s.
2213 Rutland (Mary Isabella, Duchess of), as before, but plate altered to the "Duchess of York" (392) *Parsons*, £7 7s.
2214 Rutland (Mary Isabella, Duchess of), the altered plate as before, proof before any letters (393) *Martin Colnaghi*, £38 17s.
2215 Rutland (Duchess of), in line, by J. K. Sherwin (394) *Richardson*, £7 17s. 6d
2216 Salisbury (Countess of), whole length, by V. Green, second state (399) *Vokins*, £37 16s.
2217 St. Asaph (Lady Sophia), stipple, by J. Grozer (400) *Pollard*, £14 14s.
2218 Schindlerin (Madame), by J. R. Smith (405) *Harvey*, £13 2s. 6d.
2219 Seaforth (Mrs.), and Child, by J. Grozer (406) *Noseda*, £13 2s. 6d.
2220 Sheridan (Mrs.), as "St. Cecilia," stipple, by T. Watson, first state (407) *Gribble*, £6 6s.
2221 Sheridan (Mrs.), as "St. Cecilia," by T. Watson, printed in colours (408) *Gribble*, £32 11s.
2222 Sheridan (Mrs.), as "St. Cecilia," whole length, by W. Dickinson, second state (409) *Colnaghi & Co.*, £24 3s.
2223 Siddons (Mrs.), as "The Tragic Muse," stipple, by F. Haward, (412) *Richardson*, £18 10s.
2224 Sligo (Marchioness of), by S. W. Reynolds, proof before any letters (414) *Colnaghi & Co.*, £45 5s.
2225 Smith (Lady) and Children, stipple, by F. Bartolozzi, third state (415) *Agnew*, £30 9s.
2226 Spencer (George John, second Earl), by C. Townley, first and second states (417) *Maggs*, £5 15s.
2227 Spencer (Lady Charles), three-quarter length, by W. Dickinson, second state (423) *Daniell*, £7 7s.
2228 Spencer (Lady Charles), by J. Pott; the Same, by Finlayson and Brookshaw (424) *Gribble*, £10
2229 Spencer (Lavinia, Countess), by C. H. Hodges, third state (425) *Sabin*, £10
2230 Spencer (Countess), stipple, by F. Bartolozzi, printed in brown (426) *Gooden*, £9 9s. 6d.
2231 Spencer (Lord Henry and Lady Charlotte), stipple, by J. Jones, third State (428) *Martin Colnaghi*, £8 18s. 6d.
2232 Spencer (the Ladies Charlotte and Anne), by L. Schiavonetti, printed in colours, with title, "The Mask" (429) *Vokins*, £16 16s.
2233 Stanhope (Hon. Mrs.), by J. R. Smith, second state (430) *Noseda*, £15 4s. 8d.
2234 Stanhope (Hon. Mrs.), stipple, by Caroline Watson, third state (431) *Vokins*, £6 16s. 6d.
2235 Stanhope (Lady), whole length, by J. Watson (432) *Sabin*, £8 18s. 6d.
2236 Stanhope (Mr. Leicester), stipple, by F. Bartolozzi, fourth state (435) *Colnaghi*, £8 10s.

2237 Sterne (Rev. Lawrence), by E. Fisher (436) *Martin Colnaghi*, £9 19s. 6d.
2238 Talbot (Countess), whole length, by V. Green, second state (440) *Hon. G. Curzon*, £21
2239 Tarleton (Colonel), whole length, by J. R. Smith, proof before any letters (441) *Fawcett*, £27 6s.
2240 Taylor (Lady), by W. Dickinson (443) *Noseda*, £86 2s.
2241 Titchfield (Marquess of), whole length, by T. Jehner, second state, before the title (445) £19 8s. 6d.
2242 Tollemache (Hon. Mrs.) as "Miranda," whole length, by J. Jones, second state, with title added (446) *Hon. G. Curzon*, £15 15s.
2243 Townshend (Ann, Viscountess), whole length, by V. Green, third state (448) *Noseda*, £15 4s. 6d.
2244 Trapaud (Mrs.), by E. Fisher, first state, before any letters; and small Plate, by Spicer (452) *Vokins*, £12
2245 Waldegrave (the Ladies Elizabeth Laura, Charlotte Maria, and Anna Horatia), whole length, by V. Green, second state (455) *Vokins*, £115 10s.
2246 York (H.R.H. Frederic, Duke of), whole length, in stipple, by J. Jones (475) *Maggs*, £5 5s.
2247 Yorke (Mr. Philip), stipple, by F. Bartolozzi, second state (476) *C. Davis*, £5 5s.
2248 Yorke (the Ladies Amabel and Mary Jemima), whole length, by E. Fisher, unfinished state (478) *Colnaghi & Co.*, £27 6s.

2249 Bedford (Duchess of), after J. Hoppner, R.A., by S. W. Reynolds, proof (584) *Vokins*, £33 12s.
2250 Devonshire (Georgiana, Duchess of), after T. Gainsborough, R.A., by W. Barney, printed in colours (582) *Martin Colnaghi*, £252
2251 Hamilton (Lady Isabella), after G. Romney, whole length, by J. Walker (581) *Noseda*, £33 12s.
2252 Stormont (Louisa, Lady), after G. Romney, by J. R. Smith (580) *Martin Colnaghi*, £40 19s.
2253 Westmorland (Susan, Countess of), after G. Romney, by J. Jones, engraver's proof (579) *Pollard*, £11 11s.

(β) *Fancy and Miscellaneous Subjects.*

2254 The Age of Innocence, stipple, by J. Grozer, second state, before the title (480) *Colnaghi & Co.*, £8 18s. 6d.
2255 Ariadne, by W. Doughty, first state (482) *Wathussen*, £11
2256 The Studious Boy, by G. Keating, first state (487) *Fawcett*, £5
2257 Cupid as "Mercury," by J. Dean, second state, before the title (493) *Agnew*, £7 17s. 6d.
2258 The Fortune-teller, in line, by J. K. Sherwin (502) *Lauser*, £7
2259 The Holy Family, in line, by W. Sharp, second state (507) *Vokins*, £5
2260 The Infant Academy, stipple, by F. Haward, proof before letters, in red (511) *Noseda*, £5
2261 The Infant Academy, by F. Haward, proof before letters, printed in colours (512) *Agnew*, £42
2262 The Innocent, by G. Dawe, printed in colours (513) *Vokins*, £5

2263 Lesbia, stipple, by F. Bartolozzi, second state; and the Same, in mezzotint, proof before letters (515) *Vokins*, £6

2264 The Oxford Window: West window of the chapel, New College, stipple, by R. Earlom; and the Separate Divisions, by G. S. and J. G. Facius, with description, etc., together a series of 16 plates (521) *Philpot*, £8 8s.

2265 Richmond: View of Petersham Meadows, by J. Jones (525) *Martin Colnaghi*, £27 6s.

2266 Simplicity, by S. W. Reynolds, printed in colours (534) *Sabin*, £8 8s.

2267 The Snake in the Grass, by W. Ward, second state (537) *Vokins*, £33 12s.

2268 The Snake in the Grass, stipple, by J. R. Smith, proof (538) *Reynolds*, £26 5s.

2269 The Snake in the Grass, stipple, by J. R. Smith (539) *Colnaghi & Co.*, £8 8s.

2270 The Strawberry Girl, by T. Watson, second state (540) *Lauser*, £14 3s. 6d.

2271 Vansittart (Miss), half length, holding a terrier in her arms, engraver's proof, unpublished (544) *Colnaghi & Co.*, £5 15s. 6d.

[MARCH 27TH, 1897.]

CHRISTIE, MANSON & WOODS.

A COLLECTION OF MODERN PICTURES AND WATER-COLOUR DRAWINGS BELONGING TO THE LATE MR. HENRY JENKINS AND ANOTHER GENTLEMAN.

MR. JENKINS'S COLLECTION.

(a) *Water-Colour Drawings.*

2272 Angel (Mrs. Coleman). Roses in a turquoise Vase, 10½ in. by 8 in. (1) *Vokins*, £22 1s.

2273 Angel (Mrs. Coleman). Roses, the companion to the above, 10½ in. by 8 in. (2) *Vokins*, £23 2s.

2274 Angel (Mrs. Coleman). Azaleas in a Glass Vase, 8½ in. by 11 in. (3) *Tooth*, £27 6s.

2275 Bach (Guido). An Italian Boy, 17 in. by 12½ in. (4) *Vokins*, £29 8s.

2276 Browne (Henriette). The Acolyte, 20¾ in. by 24 in. (9) *Wallis*, £34 13s.

2277 Cox (David, 1783-1859). A Hay Field, 8 in. by 11½ in., dated 1829 (12) *Vokins*, £95 11s.

2278 Cox (David). Crossing Lancaster Sands, 7½ in. by 10½ in., dated 1837 (13) *Vokins*, £46 4s.

2279 Dobson (William C. T., R.A.) Head of a Girl, in red dress and blue ribbon in her hair, 17¾ in. by 14 in., dated 1878 (15) *Hay*, £33 12s.

2280 Fielding (Copley, 1787-1855). A Sea Piece, with gulls off St. Michael's Mount : effect of storm, 11 in. by 16 in., dated 1853 (17) *Hay*, £81 18s.

2281 Foster (Birket). A Landscape, with children at a stile with sheep, 9½ in. by 13 in. (18) *Tooth*, £111 6s.

2282 Foster (Birket). A River Scene, with ducks, and children driving cows over a bridge, 10¾ in. by 15¾ in. (19) *Vokins*, £162 15s.

2283 Foster (Birket). A Lock Scene, moonlight ; A View of Cologne ; Cows Watering ; three in one frame (20) *Vokins*, £106 1s.

2284 Foster (Birket). Children, fishing from a rustic bridge, 7½ in. by 10¾ in. (21) *Wallis*, £86 2s.

2285 Gilbert (Sir John, R.A.) Scene from "Twelfth Night," Act II., Scene 3, 14½ in. by 21½ in., dated 1872 (22) *Sampson*, £60 18s.

2286 Gow (A. C., R.A.) The Chess Players, 12 in. by 16½ in., dated 1870 (23) *Tooth*, £174 6s.

2287 Holland (James, 1800-70). La Festa : Venice, 18 in. by 28 in., exhibited at the International Exhibition, 1862 (24) *Wallis*, £131 5s.

2288 Hunt (William Henry, 1770-1864). A Chaffinch's Nest and White May, 8 in. by 11 in. (25) *Tooth*, £105

2289 Hunt (William Henry). A Hedge-sparrow's Nest and Primroses, 10½ in. by 7¾ in. (26) *Tooth*, £117 12s.

2290 Israels (Joseph). A Sailor Reading a Letter, 12½ in. by 9 in. (27) *Cohen*, £73 10s.

2291 Leitch (William Leighton, 1804-83). An Italian River Scene, with bridge and tower, 7 in. by 11 in. (29) *Wallis*, £29 8s.

2292 Sherrin (J.) Purple and Green Plums, 11 in. by 15¼ in. (35) *Agnew*, £24 3s.

2293 Tayler (Frederick, 1804-89). Interior of a Kennel, with a pack of hounds, 13¾ in. by 19½ in., dated 1873 (36) *Vokins*, £31 10s.

2294 Tayler (Frederick). Otter Hounds, 16½ in. by 25 in., dated 1864 (37) *Vokins*, £24 3s.

2295 Tayler (Frederick). A Fisher Girl, 19½ in. by 15 in., dated 1866 (38) *Vokins*, £28 7s.

2296 Tayler (Frederick). The Blind Piper, 21 in. by 16 in. (39) *Vokins*, £54 12s.

2297 Tayler (Frederick). A Highland Girl, with pony and grouse, brood mares, and a meet of fox-hounds, three in one frame, dated 1870 (40) *Tooth*, £42

2298 Tayler (Frederick). A Meet of Fox-Hounds, 9¾ in. by 13¾ in., dated 1870 (44) *Falcke*, £48 6s.

2299 Tayler (Frederick). A Hawking Party, 8½ in. by 11½ in., dated 1869 (46) *Pitt*, £23 2s.

2300 Waite (R. Thorne). A Harvest Field, with a church, 12 in. by 35½ in., dated 1878 (48) *Pitt*, £58 16s.

2301 Waite (R. Thorne). Dressing the Well, 16¾ in. by 22 in., dated 1870 (49) *Vokins*, £39 18s.

2302 Waite (R. Thorne). A Down Scene, with windmill, figures and sheep, 8¾ in. by 14 in. (50) *Tooth*, £25 4s.

2303 Waite (R. Thorne). A Coast Scene, with fisher children, 8¾ in. by 13¼ in. (51) *Vokins*, £21

(β) *Pictures.*

2304 Ansdell (Richard, R.A., 1815-85). The Shepherd's Dog, 29½ in. by 72 in., dated 1866 (53) *Mitchell*, £53 11s.

2305 Ansdell (Richard, R.A.) Highland Gillie, pony and dead game, 53½ in. by 29½ in., dated 1860 (54) *Mitchell*, £54 12s.

2306 Ansdell (Richard, R.A.) Shepherd Boy and Lamb, dated 1863 (55) *Mitchell*, £75 12s.

2307 Boughton (G. H., R.A.) Evangeline:
"When in the harvest heat, she bore to the reapers at noontide
Flagons of home-brewed ale. Ah! fair in sooth was the maiden."—*Longfellow.*
51 in. by 27 in., dated 1880, and exhibited at the Royal Academy in the same year (58) *Wallis*, £96 12s.

2308 Bristow (E.) Wild Fowl Shooting, 21½ in. by 28½ in., dated 1818 (59) *Agnew*, £36 15s.

2309 Browne (Henriette). The Morning Meal, 16½ in. by 13 in., dated 1867 (60) *Agnew*, £89 5s.

2310 Davis (Henry William Banks, R.A.) Scotch Cattle, 56½ in. by 47½ in., dated 1883 (64) *Lister*, £278 5s.

2311 Faed (Thomas, R.A.) Oh! Nannie, will ye gang wi' me? 23½ in. by 18½ in. (65) *Gooden*, £180 2s.

2312 Frère (Charles Edouard). Winter Fuel, on panel, 17 in. by 21½ in., dated 1875 (66) *Gooden*, £99 15s.

2313 Goodall (Frederick, R.A.) The Holy Mother, 49½ in. by 33½ in., dated 1875 (67) *Tomkins*, £210

2314 Goodall (Frederick, R.A.) A Nubian Girl, 21 in. by 14½ in., dated 1873 (68) *Leggatt*, £31 10s.

2315 Hardy (J., jun.) Dead Grouse, 7 in. by 10 in., dated 1881 (69) *Agnew*, £21

2316 Herring (John Frederick, sen., 1795-1865). Portrait of a Chestnut Mare, 9½ in. by 11 in., dated 1844 (70) *McLean*, £34 13s.

2317 Hook (James Clarke, R.A.) Seaside Ducks, 30 in. by 50½ in., dated 1876, exhibited at the Royal Academy in the same year (72) *Tooth*, £525

2318 Hook (James Clarke, R.A.) The Thorn, 30½ in. by 54½ in., dated 1871, exhibited at the Royal Academy in the same year (73) *Agnew*, £451 10s.

2319 Hook (James Clarke, R.A.) Market Girls on a Fjord, 32 in. by 53½ in., dated 1871, and exhibited at the Royal Academy in the same year (74) *Tooth*, £262 10s.

2320 Hook (James Clarke, R.A.) Evening: Castle of Larici, 18 in. by 30 in., dated 1878 (75) *McLean*, £71 8s.

2321 Landseer (Sir Edwin Henry, R.A., 1802-73). Hinds Alarmed, on panel, 36½ in. by 57 in., painted at Novar for the late H. A. J. Munro (77) *Agnew*, £525

2322 Madrazo (R.) Coming out of Church, 24½ in. by 39 in. (78) *Vokins*, £325 10s.

2323 Marks (Henry Stacey, R.A.) Storks, a pair, 37½ in. by 24 in. (79) *Agnew*, £52 10s.

2324 Marks (Henry Stacey, R.A.) The Convent Raven, 23½ in. by 17½ in., dated 1870 (80) *Agnew*, £54 12s.
2325 Morland (George, 1763-1804). A Landscape, with two boys and a girl fishing, 14½ in. by 12 in. (81) *Vokins*, £168
2326 Nasmyth (Patrick, 1787-1831). A River Scene in Hampshire, with a cottage, rustic bridge, and figures, 10½ in. by 14½ in. (83) *Agnew*, £388 10s.
2327 Nicol (Erskine, A.R.A.) Amongst the Perch, 8 in. by 10½ in., dated 1879 (84) *Agnew*, £115 10s.
2328 Phillip (John, R.A., 1817-67). A Peasant Girl, with a basket, 18 in. by 15 in. (86) *Wallis*, £58 16s.
2329 Schlessinger (H.) A Girl at a Window, oval, 28 in. by 23 in. (89) *Tomkins*, £29 8s.
2330 Schreyer (A.) Hungarian Peasants, 17 in. by 29½ in. (90) *Tooth*, £304 10s.
2331 Stanfield (William Clarkson, R.A., 1794-1867). H.M.S. the "Victory" (with the body of Nelson on Board), towed into Gibraltar, 28th October, 1805, seven days after the battle of Trafalgar, on panel, 18 in. by 27 in., dated 1854 (91) *Agnew*, £252
2332 Webster (Thomas, R.A., 1800-86). Il Penseroso, 22½ in. by 17½ in., dated 1831 (92) *Vokins*, £79 16s.

The Property of a Gentleman.

Pictures.

2333 Burgess (John Bagnold). The Three Ages, 28 in. by 23 in. (94) *Lawrence*, £77 14s.
2334 Cooke (Edward William, R.A., 1811-80). Dutch Boats in a Breeze, on the Dollart, signed "Van Kook," 36 in. by 54 in. (122) *Gooden*, £215 5s.
2335 Cox (David, 1783-1859). The Terrace, Haddon, 17 in. by 23½ in. (95) *Vokins*, £60 18s.
2336 Creswick (Thomas R.A., 1811-69). Old Waterloo Bridge, 7½ in. by 9½ in. (96) *Frickenhaus*, £31 10s.
2337 Davis (Henry William Bankes, R.A.) Cows and Calf, in a landscape, 20 in. by 30 in. (99) *Gooden*, £215 5s.
2338 Dawson (H., 1811-78). On the Conway, 9½ in. by 13½ in. (97) *Tooth*, £25 4s.
2339 Dawson (H.) Rest at Evening, 9½ in. by 13½ in. (98) *Tooth*, £28 7s.
2340 Fichel (E.) In the Cabaret, 14 in. by 21 in. (100) *Richardson*, £84
2341 Leader (Benjamin Williams). A Summer Flood, 35 in. by 53½ in., exhibited at the Royal Academy (101) *Marshall*, £288 15s.
2342 Leader (Benjamin Williams). Whittington Church, 23½ in. by 36 in. (102) *Frickenhaus*, £210
2343 Macwhirter (John, R.A.) The Isle of Arran, 23½ in. by 36 in. (103) *Tooth*, £63
2344 Novo (Stefano). Love Making, 21½ in. by 29½ in. (104) *Lawrence*, £42

2345 Paoletti (Antonio d'Ermolas, fl. 18th century). Mischief, 12 in. by 15 in. (105) *Capt. Marchant*, £23 2s.
2346 Pyne (James Baker, 1800-70). Shoreham Harbour, 35 in. by 50 in. (106) *Tooth*, £94 10s.
2347 Schendel (Petrus Van, 1806-70). The Market Place, Antwerp; candle and moonlight, on panel, 29 in. by 36 in., dated 1846 (140) *Masters*, £136 10s.
2348 Stanfield (William Clarkson, R.A., 1794-1867). On the Maas, 18 in. by 30 in. (107) *West*, £162 15s.

[MARCH 30TH, 1897.]

CHRISTIE, MANSON & WOODS.

A COLLECTION OF ENGRAVINGS (VARIOUS PROPERTIES).

2349 Alix (Pierre Michel, 1752-1809). Napoleon I., after Garnery, by Alix, in colours; and four other Portraits of the Same (8) *Sabin*, £10
[*See* SALE PRICES, vol. i., No. 4699.—ED.]
2350 Bartolozzi (Francesco, 1725-1815). The Market of Love, by Bartolozzi; and Cupid's Manufactory, by the Same, after Albano (47) *Philpot*, £7 7s.
2351 Bartolozzi (Francesco). Cupid and Psyche; Apollo; and Geography—Childhood, and Youth, after Bunbury, circles (48, 49) *Agnew*, £9 15s.
2352 Bartolozzi (Francesco). Miss Farren (Countess of Derby), after Sir T. Lawrence, printed in colours, framed (94) *Sabin*, £61 19s.
2353 Bartolozzi (Francesco). The Song; and the Dance, after Bunbury, printed in colours (140) *Vokins*, £13 2s. 6d.
2354 Bettelin (Pietro, 1763-1828). Signora Storacce, printed in colours (67) *James*, £7 7s.
2355 Birche (William, 1760?-94). Boys and Dogs; and Cottage Children, after Gainsborough (157) *Lewis*, £8 18s. 6d.
2356 Dixon (John, 1740?-80). Lady Pembroke and Son, after Sir J. Reynolds, first state, framed (101) *Strange*, £11 11s.
2357 Earlom (Richard, 1743-1822). Mezzotints from Marriage-à-la-Mode, after Hogarth, the set of six (123) *Schroeder*, £5 5s.
2358 Earlom (Richard). A Fruit Piece; and a Flower Piece, after Van Huysum (128) *Schroeder*, £6 10s.
2359 Green (Valentine, 1739-1813). The Ladies Waldegrave, after Sir J. Reynolds, fine mezzotint (164) *Agnew*, £53 11s.
2360 Harris (John, fl. 1830). The Road to the Derby, after Pollard, set of four, coloured, framed (83) *G. Beck*, £16 5s. 6d.
2361 Jones (John, 1740?-97). Robinetta, after Sir J. Reynolds, printed in colour (90) *Sabin*, £15 15s.
2362 Judkins (Elizabeth, fl. 1790). Mrs. Abington, after Sir. J. Reynolds (86) *Williamson*, £9

2363 Maile (G.) Miss O'Neill, as "Juliet," after G. Dawe, A.R.A., printed in colours, framed (95) *Watson*, £14 14s.
2364 Months (The). A Set of ten Mezzotints, printed for Carington Bowles and R. Sayer, 1767 (78) *Lauser*, £6 10s.
2365 Nutter (William, 1754-1802). George Washington, after Stuart, printed in colours, framed (96) *Alexander*, £12 12s.
2366 Pether (William, 1731-1800). The Orrery, after Wright; and The Lesson, after Murillo, both proofs (127) *Daniell*, £6
2367 Pollard (Robert, 1755-1838). The Procession "Ad Montem" at Eton, coloured, in a frame (80) *Pollard*, £9 15s.
2368 Reeve (Thomas, fl. 1820). Hunting Scenes, after H. Alken, set of four, coloured, framed (82) *Sotheran*, £10 10s.
2369 Say (William, 1768-1834). Lady Hamilton, after Masquerier, proof (85) *Baron Halkett*, £7 17s. 6d.
2370 Schiavonetti (Luigi, 1765-1810). Primroses; and Turnips and Carrots, after Wheatley, printed in colours (163) *Agnew*, £49

["Turnips and Carrots" is by Thomas Gaugain; both prints belong to the series "Cries of London."—ED.]

2371 Scott (E.) Boys Skating, after G. Morland, printed in colours (91) *Vaughan*, £6
2372 Scott (James, fl. early in the 19th century). Breaking Cover; and Death of the Fox, after Reinagle, two good-lettered impressions (37) *Vokins*, £5
2373 Simon (Peter, 1750-1830?). The Seasons, after Rosalba: a set of four mezzotints (79) *Lewis*, £8 18s. 6d.
2374 Smith (John Raphael, 1752-1812). A Bacchante (Lady Hamilton), after Sir J. Reynolds (15) *Gribble*, £8
2375 Smith (John Raphael). Flirtilla, stipple (62) *Lewis*, £8
2376 Soiron (F— D—, fl. 1790). St. James's Park; and A Tea Garden, after G. Morland, proofs before the borders, finely printed in colours, framed (93) *Colnaghi & Co.*, £100 16s.

[*See* SALE PRICES, vol. i., No. 3994.—ED.]

2377 Tomkins (Peltro William, 1760-1840). The French and English Firesides, a pair, after Ansell (59) *Gribble*, £9 9s.
2378 Tomkins (Peltro William). Hobbinol and Ganderetta, after T. Gainsborough, R.A., printed in colours (69) *Grego*, £5 15s. 6d.
2379 Turner (Charles, 1773-1857). The Marlborough Family, after Sir J. Reynolds, proof before letters (103) *Vokins*, £26 5s.
2380 Ward (William, 1766-1826). Louisa, printed in colours (68) *Sabin*, £15 4s. 6d.
2381 Ward (William). The Durham White Ox, after Garrard; and Feeding Hounds, the latter a mezzotint (158) *Hedges*, £7
2382 Ward (William). The Fruits of Industry; and the Effects of Extravagance, after Morland, printed in colours (102) *Grego*, £17 17s.
2383 Ward (William). The Sportsman's Return, after G. Morland, printed in colours (92) *Grose*, £8 5s.
2384 Wilkin (Charles, 1750-1814). Mrs. Parkyns, after G. Morland, proof (131) *Vokins*, £6 15s.

[April 1st, 1897.]

SOTHEBY, WILKINSON & HODGE.

A Collection of Engravings formed prior to 1850.

Bartolozzi (*Francesco*, 1725-1815).

2385 Children at a Fair, after F. Wheatley, proof before letters in brown, very fine (9) *Hunt*, £2 15s.

2386 Squire Thornhill persuades Olivia to elope with him; and Dr. Primrose finds his daughter Olivia, illustrations to the "Vicar of Wakefield," after H. Ramberg, a pair, proofs with etched letters, fine (13) *Colston*, £4 18s.

2387 Sculpture, Music, History, and Painting, after Cipriani, the set of four (16) *Colston*, £2 6s.

2388 The Libertine Reclaimed, and the companion print, after W. Harding, a pair, proof before letters, very fine (21) *Colston*, £3 14s.

2389 Lord Clive, after N. Dance, fine impression, scarce (32) *Martin Colnaghi*, £7 7s.

2390 The Rt. Honble. William Pitt, after J. S. Copley, proof, very fine (34) *Robson*, £2 16s.

2391 Pharaoh's Daughter; Faith, the latter an unfinished proof, in red (36) *Robson*, £2 2s.

Bond (*William*, *fl.* 1799).

2392 Madame Tallien, after T. J. Masquerier, fine and scarce (42) *Sabin*, £8

Brooks (*John*, 1700?-60?).

2393 Dr. George Berkeley, Bishop of Cloyne, celebrated philosophical writer, after J. Lathan, fine (43) *Harvey*, £2 10s.

Burke (*Thomas*, 1749-1815).

2394 Frederick Lord North, eminent statesman, after N. Dance, brilliant impression of the first state, before the plate was reduced (44) *Harvey*, £5 7s. 6d.

2395 Mrs. Siddons, after J. Bateman, a small oval, very rare (45) *Robson*, £8

Cardon (*Antoine*, 1772-1813).

2396 Madame Catalani, after Huet Villiers, printed in colours, fine (46) *Robson*, £6 10s.

Chereau (*François*, 1680-1729).

2397 James III. ("The Old Pretender"), after A. S. Belle, proof before letters, rare, with Horace Walpole's handwriting (48) *F. Daniell*, £4 12s.

Dickinson (*William*, 1746-1823).

2398 William Lord Auckland, celebrated diplomatist, after Sir T. Lawrence (55) *Maggs*, £2

2399 King George II., whole length, after R. Pine, early impression, before the addition to the inscription (56) *Fawcett*, £2 18s.

2400 Richard Lord Grosvenor, whole length, after Sir B. West, fine (57) *Colnaghi & Co.*, £2 10s.

Dunkarton (*Robert*, 1744-1811 ?).

2401 George Lord Lyttleton, statesman and poet, after Sir B. West, fine impression, before the alteration in the address (59) *Robson*, £5 5s.

Faber (*John, the younger*, 1684-1756).

2402 John Lord Hervey (Pope's "Lord Fanny"), after Vanloo, first state, with Faber's address (61) *Robson*, £2 8s.

2403 The Rev. George Whitefield, whole length, after F. Kyte, scarce (62) *Fawcett*, £9

T. Gainsborough (*after*).

2404 James Hamilton, Earl of Abercorn, whole length, by J. Dean (65) *Martin Colnaghi*, £2 16s.

2405 Edward Earl of Aldborough, by S. Einsle, scarce, unknown to Mr. Smith, who, although aware of the existence of the print, was unable to describe it (66) *Martin Colnaghi*, £19 10s.

2406 Henry Duke of Buccleugh, by J. Dixon, brilliant impression (67) *Martin Colnaghi*, £3 5s.

2407 Henry Earl of Carnarvon, by W. Ward, original impression, fine and scarce (68) *Martin Colnaghi*, £3 3s.

2408 Philip Earl of Chesterfield, author of the celebrated Letters, by E. Bell, proof before any letters, rare (69) *Martin Colnaghi*, £11 10s.

2409 The Rt. Honble. Henry Seymour Conway, friend and correspondent of Horace Walpole, whole-length, by Gainsborough Dupont, fine (70) *Martin Colnaghi*, £5 10s.

2410 Sir Harbord Harbord, Bart., afterwards created Baron Suffield, whole-length, by J. R. Smith, first state, the inscription in etched letters, very fine, a small portion of inscription space cut off (72) *Martin Colnaghi*, £10 5s.

2411 The Honble. George Venables Vernon, by J. Dean, private plate, scarce, with Horace Walpole's handwriting (73) *Horton*, £9 10s.

Green (*Valentine*, 1739-1813).

2412 Charles Duke of Queensbury, after G. Willison, brilliant impression (75) *Colnaghi & Co.*, £5

2413 Joseph and John Gulston, after F. Cotes, fine impression (76) *Horton*, £2 6s.

Grozer (*Joseph*, 1755-1800 ?).

2414 Robert Lord Hobart, afterwards Earl of Buckinghamshire, after Sir T. Lawrence, first state, before the alteration in the inscription (77) *Maggs*, £2 2s.

Hodges (*Charles Howard*, 1774-1837).

2415 Hugh Smithson, Duke of Northumberland, after T. Sharples, proof before any letters, very rare, undescribed by Chaloner Smith, with Horace Walpole's handwriting (79) *Colnaghi & Co.*, £3 10s.

J. Hoppner (after).

2416 Lord Henry Fitzgerald in the character of Don Felix, by T. Park, very fine (82) *C. Lindsay*, £14 10s.

2417 The Rt. Honble. Robert Banks, Earl of Liverpool, by H. Meyer (83) *Martin Colnaghi*, £2 12s.

2418 Mrs. Jordan in the character of the Comic Muse, by T. Park, brilliant early proof with etched letters and before the additional words in the inscription, in this state unknown to Chaloner Smith (84) *Martin Colnaghi*, £2 2s.

Houston (Richard, 1721-75).

2419 William Pitt (afterwards Earl of Chatham), the eminent statesman, after W. Hoare, first state (85) *Colnaghi & Co.*, £5 5s.

2420 Another of the same, a nearly life-size head, brilliant impression, with Horace Walpole's handwriting (86) *Pollard*, £10 10s.

2421 King George II., after T. Worlidge, brilliant proof before any letters (87) *Lord Bentwick*, £3 16s.

2422 James Sayer (Boy fishing), after Zoffany, brilliant proof before letters (88) *Pollard*, £6 10s.

A. Kauffman (after).

2423 Lady in a Turkish dress, by W. W. Ryland, fine proof before letters, in red (90) *Maggs*, £3 15s.

Sir T. Lawrence (after).

2424 Mrs. Siddons, a profile, rare (91) *Philpot*, £6 5s.

2425 J. P. Kemble, engraver's proof (92) *Sabin*, £2 2s.

Mc. Ardell (James, 1710-65).

2426 Thomas Holles, Duke of Newcastle, celebrated Premier, after W. Hoare, very fine, before the address (95) *Colnaghi & Co.*, £3 14s.

2427 The Right Hon. Henry Fox, afterwards created Lord Holland, after A. Ramsay, brilliant impression, with Horace Walpole's handwriting (96) *Colnaghi & Co.*, £9

2428 David Garrick, after A. Pond, fine early impression (97) *Bentwick*, £3 3s.

Martini (Pietro Antonio, 1740-1800 ?).

2429 Exhibition of the Royal Academy, with the visit of their Majesties in 1788, proof before any letters, part of inscription space cut off (99) *Lauser*, £3 10s.

Pollard (Robert, 1755-1838).

2430 The Trial of Warren Hastings in Westminster Hall, after E. Dayes, with the keyplate (101) *Pollard*, £5 10s.

2431 Shooting, and Coursing, a pair, proofs before letters, scarce (102) *Pollard*, £2 2s.

Sir J. Reynolds (after).

2432 Frances Isabella Ker Gordon (Angels' heads), by P. Simon, fine original impression (106) *Sotheran*, £8 8s.

2433 Lady Hamilton as a Bacchante, by J. R. Smith (107) *Colnaghi & Co.*, £12 10s.

2434 Infancy (Master Francis Hare), by R. Thew, fine (108) *Sabin*, £3 5s.

2435 Miss Nelly O'Brien, by J. Wilson, fine impression (110) *Colnaghi & Co.*, £12

2436 The Hon. Mrs. Parker, by T. Watson, brilliant proof before letters (111) *Noseda*, £8

2437 Charles Duke of Rutland, whole-length, by W. Dickinson, brilliant proof before any letters (112) *C. Lindsay*, £4 12s.

Reynolds (*Samuel William*, 1773-1835).

2438 Archibald Earl of Eglintoun, after C. F. van Breda, open letter, proof (113) *Martin Colnaghi*, £2 4s.

G. Romney (*after*).

2439 Charles Duke of Richmond, by J. Watson, brilliant proof with etched letters (115) *Ridges*, £4

2440 Charles Lord Hawkesbury, created Earl of Liverpool, engraved by J. Murphy, fine impression (116) *Davis*, £2 8s.

2441 Lord George Germaine, military commander, afterwards created Viscount Sackville, by J. Jacobé, brilliant proof with etched letters, with Horace Walpole's handwriting (117) *Colnaghi & Co.*, £5 5s.

2442 Lady Hamilton as Alope, by R. Earlom (118) *Vokins*, £5 10s.

2443 The Seamstress, by T. Cheesman, early impression, scarce (119) *Vokins*, £13 10s.

2444 Lady Hamilton as Sensibility, by R. Earlom, original impression, scarce (120) *Colnaghi & Co.*, £12 10s.

2445 Lady Hamilton as St. Cecilia, by G. Keating, fine early impression (121) *Pollard*, £4 15s.

2446 Lady Hamilton as the Spinster, by T. Cheesman, fine early impression in perfect condition (122) *Lauser*, £14 10s.

2447 Sisters contemplating on Mortality, by R. Dunkarton, fine impression (123) *Maggs*, £2

Sherwin (*John Keyse*, 1751-90).

2448 Lord Chatham, after Brompton (125) *Robson*, £2 5s.

Simon (*Jean, fl.* 1675).

2449 Prince Eugene, celebrated general, after Sir G. Kneller, the rare first state (126) *Fawcett*, £5

Simon (*Pierre, fl.* 1665).

2450 The Sleeping Nymph, after J. Opie, fine (127) *Robson*, £5 5s.

Smith (*John Raphael*, 1750?-1812).

2451 William Duke of Portland and Lord Edward Bentinck his brother, after Sir B. West, very fine impression, scarce (130) *Colnaghi & Co.*, £3 18s.

Townley (*Charles*, 1746-1800?).

2452 Thomas Lord Lyttleton (the "Wicked Lord Lyttleton"), with the Apparition that foretold his death, fine early impression, very rare (54) *Harvey*, £16

Vertue (*George*, 1684-1756).

2453 Jonathan Swift, the eminent author, fine (131) *Sabin*, £4 4s.

Ward (*William*, 1765-1826).

2454 Princess Augusta, after Ramberg, proof before any letters, in brown (133) *Sabin*, £7 5s.

Watson (*James*, 1740-90).

2455 Princess Caroline Matilda, Queen of Denmark, sister of George III., after F. Cotes, brilliant proof before any letters (134) *Noseda*, £2 10s.

2456 The Hon. Robert Monckton, Governor of New York, whole-length, brilliant impression in perfect condition (136) *Sabin*, £14 10s.

2457 Sir Richard Pearson, fought the memorable engagement with Paul Jones, by J. Watson, after C. Grignion, brilliant proof before letters (137) *Robson*, £8 15s.

[April 2nd, 1897.]

PUTTICK & SIMPSON.

A Collection of Engravings and Mezzotints.

2458 Bovi (Marino, 1740-1821?). Anne, Countess of Radnor, after Cosway, fine impression, ½ in. margin all round (92) *Colnaghi & Co.*, £6 15s.

2459 Collyer (Joseph, 1748-1827). The Review of the Armed Associations, on the 4th of June, 1790, in Hyde Park, after E. Dayes, in colours (202) *Daniell*, £3 12s.

2460 Condé (John, fl. 1790). Going Alone; and First Steps, after Sophia Metz, a fine pair (85) *Turner*, £3 3s.

2461 Condé (John). Mrs. Jackson, after Cosway, proof, large margins (93) *Colnaghi & Co.*, £11 11s.

2462 Condé (John). Mrs. Tickell, after Cosway, fine impression, large margins (94) *Colnaghi & Co.*, £14 14s.

2463 Condé (John). Mrs. Dickson, after Cosway, finely printed in colours, large margins (95) *Daniell*, £27

2464 Condé (John). Mrs. Fitzherbert, after Cosway, finely printed in colours, very fine impression, large margins, damp stained (96) *Vaughan*, £51

2465 Condé (John). Emma, Lady Hamilton, after Cosway, circular, full margins (97) *Lewin*, £3 5s.

2466 Condé (John). M. la Comtesse du Bary. after Cosway, fine impression; and the same, after Marilly, by Le Beau (99) *Sabin*, £5 5s.

2467 Condé (John). Miss Farren, after Cosway, proof, fine (101) *Noseda*, £5

2468 Condé (John). Princess of Wales and Mrs. Hudney, after Cosway (102) *Colnaghi & Co.*, £6

2469 Condé (John). Melania, after Cosway, fine impression (106) *Sabin*, £7

2470 Condé (John). Mr. Horace Beckford, after R. Cosway, fine and rare, framed (155) *Gunn*, £4 8s.

2471 Condé (John). The Honble. Mrs. E. Bouverie, after R. Cosway, fine impression, large margins, damp stained (91) *Vaughan*, £11 10s.

2472 Cousins (Samuel, 1801-87). Master Lambton, after Sir Thomas Lawrence, by Samuel Cousins, mezzotint, proof, fine full margin, spotted with damp (159) *Colnaghi & Co.*, £36

2473 Gisborne. The Wood Girl, after Hoppner, finely printed in colours, scarce (163) *Daniell*, £4 10s.

2474 Hall (Frank). The Railway Station, after Frith, signed by the artist and engraver (215) *Squire*, £3 5s.

2475 Haward (Francis, 1759?-97). The Chevalier D'Eon, Portrait of, after Angelica Kauffmann, very scarce, fine (68) *Sabin*, £3 3s.

2476 Keating (George, 1762-99). L'Allegro, Portraits of Lady Hamilton and Mrs. Abington, after Romney, very fine (89) *M. Simmons*, £4 18s.

2477 Knight (Charles, 1743-1826?). Industry and Idleness, after Morland, a pair of ovals, in brown (168) *Aked*, £7

2478 Lane (W.) The Duchess of Rutland, after Cosway, full margins (100*) *Colnaghi & Co.*, £5 15s.

2479 Maucler. Credulous Lady and Astrologer, after J. R. Smith, oval, finely printed in colours (72) *Daniell*, £3

2480 Reynolds (Samuel William, 1773-1835). The Rt. Honble. Lady Christine Reede Gingkell, after R. Cosway, finely printed in colours, large margins (156) £9 9s.

2481 Thew (Robert, 1758-1802). Mr. and Mrs. Cosway, after Cosway, title in script, full margins (90) *Daniell*, £4 10s.

2482 Ward (William, 1765-1826). The Snake in the Grass, after Sir Joshua Reynolds, fine impression (35) *Sotheran*, £10

2483 Ward (William). The Stormy Night, and Morning after the Storm, after Bigg, a pair (38) *Mott*, £4 10s.

2484 Ward (William). The Soldier's Return: and The Sailor's Return, after Wheatley, mezzotints, fine impressions (40) *Mott*, £5 10s.

[April 3rd, 1897.]

CHRISTIE, MANSON & WOODS.

A Collection of the Works of the late Mr. Hamilton Macallum, R.I.

Water-Colour Drawings by Mr. Hamilton Macallum.

Views in the British Isles.

2485 A Study of Scotch Firs, 1868 (16) *E. Homan*, £11 11s.
2486 Before the Wind, 1868 (19) *Gribble*, £16 16s.
2487 At Anchor, Beer, Devon (25) *Collard*, £14 14s.
2488 A Fishing Village, 1876 (32) *Moody*, £12 1s. 6d.
2489 Digging Potatoes, 1871 (35) *Homan*, £19 19s.

Views in Holland, etc.

2490 Home at Evening, Katwÿk (36) *McLean*, £12 12s.
2491 Bram Gathering, Katwÿk (43) *Homan*, £10 10s.
2492 A Mill on the Rhine, 1895, exhibited at the Royal Institute (46) *Homan*, £17 17s.
2493 Showers, 1895, exhibited at the Royal Institute (48) *E. Homan*, £19 19s.
2494 Resting, 1895, exhibited at the Royal Institute, 1895 (51) *Connell*, £33 12s.

Drawings on White Mounts.

2495 Scochers and Shrimpers, exhibited at the Royal Institute, 1896 (56) *Agnew*, £25 4s.
2496 Katwÿk, exhibited at the Royal Institute, 1896 (60) *Agnew*, £26 5s.

Pictures.

2497 A Sketch of Sea, Scilly (129) *Simpson*, £13 13s.
2498 Original Sketch for "The Crofter's Team" (135) £14 3s. 6d.
2499 Landing the Milk Cans, Dordrecht (136) £26 5s.
2500 Ardlamont Point (143) *E. Homan*, £14 14s.
2501 St. Mary's Harbour, Scilly (145) *Connell*, £11 11s.
2502 Morning on the Devonshire Coast, 16 in. by 28 in. (148) *Shepherd*, £15 15s.
2503 A Hazy Morning, 20 in. by 40 in. (149) *McLean*, £36 15s.
2504 A Cornish Fleet, 16 in. by 28 in. (150) *Wroe*, £15 4s. 6d.
2505 Sunset, Katwÿk, 16 in. by 28 in., exhibited at the Royal Institute (151) *Agnew*, £46 4s.
2506 Dutch Herring Boats, 20 in. by 36 in. (152) *Moody*, £18 18s.
2507 Lake of Leiden: Early morning, 30 in. by 50 in. (153) *Connell*, £21
2508 Dipping for Sprats, 1893, 48 in. by 85 in., exhibited at the New Gallery, 1893 (154) *T. J. Mortimer*, £78 15s.
2509 Landing the Fish, Beer, 46 in. by 50 in. (155) *Moody*, £48 6s.

2510 The Crofter's Team, 1896, 36 in. by 68 in., exhibited at Liverpool and at the Royal Academy, 1896 (156) *Col. F. White*, £73 10s.
2511 The Sunday Afternoon Parade, 1896, 30 in. by 53 in., exhibited at the New Gallery, 1896 (157) *Harper*, £99 15s.
2512 Jan Van der Plas, the Shrimper, 1895, 27 in. by 47½ in., exhibited at Liverpool and at the New Gallery (158) *Agnew*, £183 15s.
2513 The Incredible Tale, 1892, 27 in. by 49 in., exhibited at the Royal Institute (159) *Martin*, £73 10s.
2514 The Return from Lance Fishing, 34 in. by 65 in., exhibited at the New Gallery (160) *Agnew*, £199

[April 7th, 1897.]

BRANCH & LEETE, LIVERPOOL.

A Collection of Proof Etchings by Axel Haig.

[Note.—This was probably the most extensive and important collection of etchings by this artist hitherto sold by auction.—Ed.]

All Proofs.

2515 A Street in France (1) £5 5s.
2516 In Church, aquatint and etching (2) £2 2s.
2517 Going his Rounds: a Street in Bruges (3) £2 12s. 6d.
2518 A Swedish Pulpit (4) £2 2s.
2519 Night at Cologne, trial proof (5) £3 13s. 6d.
2520 Haddon Hall (6) £3 13s. 6d.
2521 Doorway, Jedburgh Abbey (7) £4 4s.
2522 West Doorway, Holyrood (8) £4 4s.
2523 Interior of the Study of the late Charles Darwin at Down (9) £3 13s. 6d.
2524 In Rhineland (10) £2 12s. 6d.
2525 Linlithgow Palace (11) £3 3s.
2526 Flemish Lace Workers (12) £4 14s. 6d.
2527 German Mill (13) £4 4s.
2528 The Tower of St. Pierre at Caen, from the Lantern of the Hotel de Valois (14) £4 4s.
2529 Stockholm: Morning (15) £4 4s.
2530 South Aisle, Holyrood (16) £4 4s.
2531 St. Maria del Capitol (17) £2 12s. 6d.
2532 Church of Nôtre Dame at Huy (18) £5 5s.
2533 A Swedish River (19) £2 2s.
2534 An Old Hanse-Town (20) £5 5s.
2535 Towing in the Prize (21) £4 4s.
2536 Upsala Cathedral, a design for the completion of the interior (22) £10 10s.
2537 Amiens Cathedral (23) £3 13s. 6d.
2538 Exterior of Upsala Cathedral (24) £12 1s. 6d.
2539 Magdalen College, Oxford (25) £5 5s.

2540 Floating Market, Stockholm (26) £5 5s.
2541 Interior of Canterbury Cathedral (27) £4 14s. 6d.
2542 Interior of Durham Cathedral (28) £9 19s. 6d.
2543 At the Fountain of St. George (29) £5 15s. 6d.
2544 Vespers (30) £5 15s. 6d.
2545 In Toledo Cathedral, dry point (31) £4 4s.
2546 Pulpit of St. Fermo Maggiore, Verona (32) £4 4s.
2547 St. Maria de Capitol (33) £2 12s. 6d.
2548 Waiting for the Ferry, Lubeck (34) £4 4s.
2549 Cathedral of St. George, Limburg-on-the-Lahn (35) £16 16s.
2550 The Basilica of St. Giles, near Arles (36) £9 19s. 6d.
2551 Returning from the Fair, Pampluna (37) £9 19s. 6d.
2552 Interior of Burgos Cathedral (38) £30 9s.
2553 Interior of Amiens Cathedral (39) £11 0s. 6d.
2554 Tarragona Cathedral, Interior (40) £9 19s. 6d.
2555 Peterborough Cathedral (41) £3 13s. 6d.
2556 Portals of Rheims Cathedral (42) £14 14s.
2557 Kirkstall Abbey (43) £6 6s.
2558 Seville Cathedral (44) £7 17s. 6d.
2559 Palancia Cathedral, interior view (45) £8 18s. 6d.
2560 A Street in Seville : The Giralda Tower (53) £14 14s.
2561 In Toledo Cathedral (54) £24 13s. 6d.
2562 In the Arab Quarter, Cairo (55) £7 7s.
2563 Arab Students, Cairo (56) £7 7s.
2564 Mont St. Michel (57) £37 5s. 6d.
2565 Under the North Porch, Chartres (58) £7 7s.
2566 The North Porch, Chartres (59) £8 18s. 6d.
2567 In the Aisles, Chartres (60) £23 12s. 6d.
2568 Street Scene and Cathedral, Chartres (61) £16 16s.
2569 Washing Day, Chartres (62) £3 3s.

A Series of Seven Views in Westminster Abbey—all proofs.

2570 The North Chancel Aisle (46) £7 7s.
2571 View from St. Edmund's Chapel (47) £9 9s.
2572 Entrance to Poets' Corner (48) £3 13s. 6d.
2573 Poets' Corner (49) £3 3s.
2574 A Dark Corner (50) £2 12s. 6d.
2575 View of the Chancel from the South Transept (51) £3 13s. 6d.
2576 The Cloisters (52) £3 13s. 6d.

[April 10th, 1897.]

CHRISTIE, MANSON & WOODS.

A Collection of Modern Drawings and Paintings belonging to the late Mr. George James.

Drawings.

2577 Barret (George, jun., 1774-1842). A Coast Scene, with a castle, figures, a dog and sheep near a stream, 10¼ in. by 15 in. (4) *Agnew*, £42

2578 Barret (George). A Sunny River Scene, with cows going to water, 7½ in. by 10¼ in. (5) *Agnew*, £27 6s.

2579 Barret George). A Composition, with buildings near a lake, and sheep, 11 in. by 16½ in. (6) *McLean*, £15 15s.

2580 Barret (George). A Sunny Coast Scene, with castle, figures and animals near a pool in the foreground, 7¼ in. by 10¼ in. (7) *Agnew*, £39 18s.

2581 Barret (George). A River Scene, with ruined abbey, a boy and dog at a rustic bridge, 8½ in. by 11 in. (8) *Wigzell*, £16 16s.

2582 Barret (George). A Composition, with ruined buildings on a river, a herdsman with goat and sheep in the foreground, 10¾ in. by 15 in. (9) *McLean*, £23 2s.

2583 Boys (T.) St. Denis, Paris, 9½ in. by 7 in. (11) *Agnew*, £22 1s.

2584 Bradley (Basil). The Pet Lamb, 19½ in. by 13½ in., dated 1876 (13) *Wroe*, £15 4s. 6d.

2585 Cattermole (George, 1800-68). The Refectory, with a novice reading, 12 in. by 20½ in. (14) *Matthew*, £18 18s.

2586 Collier (T.) After the Storm: Puttenham Common, between Godalming and Farnham, 23¼ in. by 35 in. (17) *Tooth*, £84

2587 Collier (T.) A Welsh Moorland Scene, with sheep, 13¾ in. by 21 in., dated 1874 (19) *McLean*, £54 12s.

2588 Collier (T.) A View, looking over the estuary of the Dee, peasant driving cattle in the foreground, 11 in. by 18½ in. (20) *Agnew*, £33 12s.

2589 Collier (T.) A Moor Scene near Arundel, with rush cutters, 9½ in. by 14 in. (21) *Agnew*, £26 5s.

2590 Collier (T.) Walberswick Ferry, low water, with windmill and old jetties, 9¼ in. by 13¾ in. (23) *Agnew*, £18 18s.

2591 Collier (T.) Arundel Park, with deer, 9½ in. by 13½ in. (24) *Agnew*, £49 7s.

2592 Collier (T.) A View near Richmond, Yorkshire, with sheep in a meadow, 10 in. by 14 in. (25) *McLean*, £44 2s.

2593 Collier (T.) A View near Cromer, with cows and distant church, 13½ in. by 20¾ in., dated 1877 (26) *George*, £46 4s.

2594 Collier (T.) A View near Barmouth, with Sandhills, near the coast, with figures, 11 in. by 18¼ in. (27) *Agnew*, £31 10s.

2595 Collier (T.) A Moorland Scene, with peasant driving cattle and sheep, 11 in. by 18 in. (28) *Agnew*, £28 7s.

2596 Collier (T.) A View over a Common, 11 in. by 18 in. (29) *Fraser*, £12 12s.

2597 Cox (David, 1783-1859). A View in Wales, with a harvest field, gleaner and boy under a group of trees, 10¾ in. by 14½ in., dated 1850 (30) *Agnew*, £71 8s.

2598 Cox (David). Rhyl Sands, with bathing machines and figures, 10¼ in. by 14 in., exhibited at the Cox Exhibition, Birmingham, 1890 (31) *Agnew*, £173 5s.

2599 Cox (David). Shakespeare's Cliff, with figures on a jetty, 7½ in. by 10¼ in. (32) *Capt. Moon*, £73 10s.

2600 Cox (David). A Landscape, with a gleaner and two other figures on a road, 7¼ in. by 10½ in., dated 1848 (33) *Boussod, Valadon & Co.*, £46 4s.

2601 Cox (David). The Tower and Castle of Hay, Brecknockshire, 6½ in. by 9 in. (34) *Capt. Moon*, £35 14s.

2602 Cox (David). A Town on the Sea Coast, with figures, 8 in. by 11½ in., dated 1836 (35) £71 8s.

2603 Danby (T.) Dinas Bridge: A Welsh River Scene, with children and sheep, 16½ in. by 25½ in. (36) *Richardson*, £10 10s.

2604 Fielding (Copley, 1787-1855). Weymouth Bay, 15 in. by 22½ in., dated 1859, from the Collection of Mr. F. Harris (37) *Agnew*, £357

2605 Fielding (Copley). A Bird's-eye View over a River, with cows and mountains in the distance, 7 in. by 10½ in., dated 1851 (38) *Agnew*, £86 2s.

2606 Fielding (Copley). View from above Chichester Harbour, Isle of Wight in the distance, a peasant driving cows on a road, 13¼ in. by 18 in. (39) *Agnew*, £136 10s.

2607 Fielding (Copley). A View in Westmorland, with an angler, 5½ in. by 8 in. (40) *Agnew*, £14 14s.

2608 Fielding (Copley). A Coast Scene, with church and figures, 7 in. by 10¼ in. (41) *Agnew*, £25 4s.

2609 Fielding (Copley). A View of Stirling Castle, 6¾ in. by 14 in. (42) *Capt. Moon*, £22 1s.

2610 Foster (Birket). Ehrenbreitstein, vignette, 5 in. by 7 in. (45) *Wallis*, £23 2s.

2611 Foster (Birket). A River in an Italian town, with boats and figures, 5 in. by 7 in. (46) *Capt. Moon*, £42

2612 Foster (Birket). A Brook, with a rustic cottage, bridge with figures, 8 in. by 9¼ in. (47) *Agnew*, £44 2s.

2613 Frère (E.) The Broken Jam Pot, 10¾ in. by 8 in., dated 1877 (48) *Leggatt*, £19 19s.

2614 Fripp (George Arthur, 1813-96). A Mountain Side, with winding river and sheep, 14 in. by 20 in., dated 1870 (43) *Worsley*, £35 14s.

2615 Gèrome (J. L.) The Blind Beggar, 14 in. by 10¼ in., sold at Mr. Renshaw's sale after the James's Collection was disposed of (133) *Tooth*, £99 15s.

2616 Goodwin (A.) Rye, 10 in. by 13½ in., dated 1891 (49) *Fraser*, £15 15s.

2617 Gow (A. C., R.A.) The Connoisseur, 9½ in. by 10¾ in., dated 1875 (50) *McLean*, £39 18s.

2618 Harding (J. D.) Castle Godolpho, with buildings and figures, 9 in. by 13 in. (52) *Lee Thomas*, £26 5s.

2619 Hunt (William Henry, 1793-1864). Too Hot, 14½ in. by 10¾ in., from the Bolckow Collection, this drawing sold at Quilter's sale in 1875 for £787 10s., and at Bolckow's sale in 1892 for £352 (55) *Agnew*, £525

2620 Hunt (William Henry). The Restless Sitter, 12 in. by 8½ in., exhibited at Birmingham, 1891, and at the Guildhall, 1896 (56) *Agnew*, £414 15s.

2621 Hunt (William Henry). Black and White Grapes, Apple and Haws, 6¼ in. by 8½ in. (57) £68 5s.

2622 Hunt (William Henry). The Porch of St. Martin's Church, 20 in. by 13½ in. (58) *Agnew*, £37 16s.

2623 Hunt (William Henry). A Negro Boy, 4½ in. by 3½ in. (59) *Agnew*, £42

2624 Koler (G.) Faust and Marguerite, 13½ in. by 10¼ in. (61) *Tooth*, £35 14s.

2625 Leitch (William Leighton, 1804-83). An Italian Scene, with ruined castle and two figures in the foreground, 9 in. by 13 in. (62) *McLean*, £15 15s.

2626 Leitch (William Leighton). A River Scene, with old bridge and cattle in the foreground, 9 in. by 13 in. (63) *George*, £12 12s.

2627 Leitch (William Leighton). Loch Awe, with a bridge, castle and sheep, 10½ in. by 15¾ in. (64) *Capt. Moon*, £19 19s.

2628 Leitch (William Leighton). An Italian River Scene, with tower, figures and boats, 8¾ in. by 14½ in. (65) *Capt. Moon*, £28 7s.

2629 Linton (Sir J. D.) Youth and Time, 16 in. by 39½ in. (66) *George*, £42

"That age is best which is the first,
When youth and blood are warmer,
But being spent, the worst and worst
Time still succeeds the former."—*Herrick.*

2630 Linton (Sir J. D.) Meditation, 21 in. by 12 in., dated 1876 (68) *Philpot*, £39 18s.

2631 Maris (J.) Recolte de Vane, 11 in. by 13½ in. (69) *Obach*, £173 5s.

2632 Mauve (A.) Cows in a Meadow, 26 in. by 18 in. (70) *Boussod, Valadon & Co.*, £525

2633 Mauve (A.) A Landscape, with Figure and Cattle, 15½ in. by 10 in. (71) *Boussod, Valadon & Co.*, £199 10s.

2634 Mauve (A.) Ploughing, 13½ in. by 24½ in. (72) *Obach*, £357

2635 Mauve (A.) Troupeau Près Bergerie, 19½ in. by 23 in. (73) *Mathew*, £609

2636 Mauve (A.) Washing Day, 9½ in. by 13½ in. (74) *McLean*, £168

2637 Montalba (Clara). Shipping Craft at Venice, 12 in. by 1½ in. (75) *Fraser*, £25 4s.

2638 Mulready (William, R.A., 1786-1863). The Fight Interrupted, 6¾ in. by 8¾ in., dated 1815 (76) £20

2639 Prout (Samuel, 1783-1852). The Piazetta of St. Mark, Venice, 10¼ in. by 7½ in. (80) *McLean*, £26 5s.

2640 Shalders (George, 1826-73). The Weald of Surrey: a moorland scene, with sheep, 8¾ in. by 20½ in., dated 1871 (86) *Wallis*, £27 6s.

2641 Tayler (Frederick, 1804-89). A Hunting Party, in the woods near Haddon Hall, 7 in. by 12 in., dated 1877 (88) *McLean*, £23 2s.

2642 Tayler (Frederick). Crossing the Sands, 7¼ in. by 11¼ in. (90) *McLean*, £16 16s.

2643 Tayler (Frederick). Brittany Horses, 11 in. by 17½ in., dated 1877 (91) *Capt. Norton*, £19 12s.

2644 Turner (Joseph Mallord William, R.A., 1775-1851). St. Mawes, with numerous fisher-folk on the beach, 11½ in. by 16½ in., from the Collection of J. Miller, of Liverpool, 1858,

engraved in Cooke's "Southern Coast," and in Turner's "England and Wales" (92) *Tooth*, £241 10s.

2645 Turner (Joseph Mallord William, R.A.) The Grand Canal, Venice, with the church of Santa Maria and the Dogana, 5⅓ in. by 8½ in. (93) *Agnew*, £178 10s.

2646 Varley (John, 1778-1842). A River Scene, with bridge and a goat in the foreground: Evening, 9 in. by 13¾ in. (94) *Kennedy*, £14 14s.

2647 Walker (Frederick, 1840-75). A Fishing Scene at Corriehoille, 20½ in. by 15½ in., exhibited at Manchester in 1878, from the Collections of W. Leech and F. Harris (95) *Agnew*, £504

2648 Wint (Peter de, 1784-1849). Hay Harvest, 14 in. by 21 in., from the Collection of Peter Allen, exhibited at Manchester, 1887 (97) *Agnew*, £241 10s.

2649 Wint (Peter de). A Road Scene, with shepherd and sheep, 9 in. by 12 in. (98) *Agnew*, £21

2650 Wint (Peter de). A River Scene, with ruined castle and bridge (11¼ in. by 17¾ in. (99) *Agnew*, £54 12s.

2651 Wint (Peter de). A View in Wales, with a cornfield on the bank of a river, 6 in. by 17½ in. (100) *Agnew*, £16 16s.

Pictures.

2652 Bonington (Richard Parkes, 1801-28). A French Coast Scene, with shipping, peasants with a waggon and pack-horse in the foreground, 15 in. by 20 in. (101) *Agnew*, £257 5s.

2653 Constable (John, R.A., 1776-1837). A River Scene, with a lock, 5 in. by 6½ in. (102) *Leggatt*, £39 18s.

2654 Corot (Jean Baptiste Camille, 1796-1875). A View near a Farm, with cows near some old willows, a pond in the foreground, 15 in. by 18 in. (103) *Agnew*, £430 10s.

2655 Creswick (Thomas, R.A., 1811-69). A Welsh Stream, with anglers, 44 in. by 34½ in. Sold at Mr. Renshaw's sale after the James Collection (139) *Jacobs*, £895

2656 Fielding (Copley, 1787-1855). A Coast Scene, with shipping off a jetty, 11½ in. by 16 in. (104) *Gribble*, £173 5s.

2657 Godward (J. W.) A Bacchante Resting on a Marble Seat, the sea in the distance, 11½ in. by 18 in., dated 1890 (105) *Tooth*, £98 14s.

2658 Holland (James, 1800-70). Venice, circle, 10 in. diam., dated 1859 (106) *Agnew*, £131 5s.

2659 Holland (James). A View of Venice, with bridge, boats and figures, 6 in. by 12½ in., dated 1859 (107) *McLean*, £46 4s.

2660 Israels (J.) The Shepherd: Woodland pastures, late Autumn, 33⅛ in. by 55½ in., exhibited at the Israels Exhibition at the Hague. Sold at Mr. Renshaw's sale after the James Collection had been disposed of (122) *Lawrie*, £798

2661 Maris (J.) Amsterdam, 31 in. by 58 in. (109) *Tooth*, £1,155

2662 Mauve (A.) A View in Holland, with three cows in the foreground, one standing and two lying down, other cows and windmill in the distance, 29½ in. by 49 in. (110) *Tooth*, £409 10s.

2663 Mauve (A.) Changing Pasture: A view on the sand hills,

with a herdsman and dog attending a flock of sheep, 21 in. by 36 in. (111) *Obach*, £997 10s.

2664 Moore (Henry, R.A., 1831-95). Off Gerrans Bay, Cornwall, 23 in. by 39 in., dated 1891 (112) *Tooth*, £346 10s.

2665 Morland (George, 1763-1804). A Woody Scene, with a peasant smoking outside a rustic cottage door, near a sty with two pigs; a woman bringing in two pails of water, 17 in. by 20½ in. (113) *Lewis*, £336

2666 Morland (George). A Landscape, with peasants and dog, and donkey browsing, 6¼ in. by 8½ in., from the Collection of J. G. Mackinlay (114) *Miss Forster*, £23 2s.

2667 Muller (William James, 1812-45). A View near a Village, with church and haystack, two children on a road, 10½ in. by 15 in., dated 1843 (115) *Agnew*, £309 15s.

2668 Muller (William James). Syrian Dancing Girls, Xanthus, 15½ in. by 23½ in., dated 1845, exhibited at Birmingham (116) *McLean*, £105

2669 Nasmyth (Patrick Milner, 1787-1831). A View near a Village, with two figures and cows in the foreground, 15 in. by 21 in. (117) *McLean*, £31 10s.

2670 Verboeckhoven (Eugène Joseph, 1798-1881). A Landscape, with peasant and dog, ewes and lambs, 36 in. by 28 in., dated 1879. Sold at Mr. Renshaw's sale after the James Collection had been disposed of (128) *McLean*, £262 10s.

2671 Wynfield (David Wilkie, 1837-87). The Last Days of Elizabeth:

> "... The Queen grows mopish and melancholy. She will sit for hours, and none may speak to her."

Exhibited at the Royal Academy, 1865 (118) *Jay*, £22 1s.

[April 13th, 1897.]

J. C. STEVENS.

[Note.—On this date a spirited competition took place at the auction rooms of Mr. J. C. Stevens in King's Street, Covent Garden, for that coveted prize of all zoologists—a great auk's egg. The egg was enclosed in a velvet case, which in its turn was enclosed in a jewel coffer, the whole being within a strong ornamental box. The bidding commenced at 100 guineas, and the egg was finally sold for £294 to Mr. Middleton, who now owns two specimens of this curiosity.

This sum of £294 is the second highest amount paid in this country under the hammer for an egg of this extinct bird, the record price, £315, having been realised in 1894 for a very fine specimen. In 1895 two others came into the market, and were sold respectively for £288 15s. and £194 15s., whilst last year the late Mr. James Hack Tuke's specimen, which had a small fracture at one side, brought £168. There are in all sixty-eight known specimens of the egg of the great auk, and of these sixty-six are in the cabinets of various European institutions and collectors, and two in America. —Ed.]

[April 24th, 1897.]

CHRISTIE, MANSON & WOODS.

A Collection of Old Pictures belonging to the late Mr. J. W. Biddulph, of Petworth.

[Note.—The catalogue of this sale contained 119 entries, of which only 22 realised more than £20. Among the better class paintings may be mentioned Nicholas Pocock's canvas representing a fight between "Le Vengeur" and "Achille" and the English ship "Brunswick" on June 1, 1794. This realised £102 18s. (*Moore*). Sprowston Old Mill, with Norwich in the distance, a painting on panel, by Old Crome, measuring 13½ in. by 19½ in. brought £126 (*Mason*). Hogarth's Portrait of Peg Woffington, the actress, 36 in. by 37 in., brought £50 8s., the same canvas having sold at Addington's sale in 1886 for £89 5s. This appears to be a replica, as the original portrait sold at Price's sale in 1895 for £630. With the exception of these three paintings nothing of much importance was disposed of.—Ed.]

[April 26th and 27th, 1897.]

SOTHEBY, WILKINSON & HODGE.

A Collection of Manuscripts and Autograph Letters.

[Note.—The Keats MSS. mentioned below were the property of a relation of John Taylor, who, with his partner, Hessey, published the Poems. They were sold by the firm named on March 10. The Carlyle Letters belonged to Professor Middleton, and were sold with his library on April 26th and 27th.—Ed.]

2672 Keats (John). Endymion: a Poetic Romance, in Four Books, the Original Autograph Manuscript of the entire work (the last leaf of Book II. not in Keats' autograph, but probably that of Mr. J. Taylor), written in a bold and clear hand, on 181 post 4to. leaves, and generally on one side of the paper (the watermark on the paper dated from 1814 to 1816) (719) *Pearson*, £306 12s.

[This manuscript contains several variations from the printed copy of the work; for example, lines 407 to 412 are obliterated in favour of what now stand in print, and several other passages are similarly altered. Books III. and IV. show very few corrections indeed, and these are made chiefly in pencil. Mr. H. Buxton Forman, in his edition of Keats' works, 4 vol., has carefully collated the manuscript, and has drawn particular attention to nearly all the variations that occur.—Ed.]

2673 Keats (John). Lamia, complete, in two parts, the original autograph manuscript, 26 leaves on foolscap folio paper,

generally written on one side only, finally revised for the press, and had no doubt been used for printer's copy (720) *Pearson*, £305

[This manuscript has been carefully collated by Mr. H. B. Forman, who has (in his edition of Keats' Works, 4 vol.) pointed out all the cancelled readings, substituted words, etc. A footnote on the first leaf of the manuscript states: "The ground work of this story will be found in Burton's 'Anatomy of Melancholy,'" part 3, sect. 3, memb. 1st, subj. 1st.—ED.]

2674 Carlyle (Thomas). A. L. s., 3 pp., 4to., October 8, 1820, to Matthew Allen, a very early letter, written in his 25th year (422) *Watson*, £2 10s.

"According to your anticipation, Mr. Hutton did write about a week after your letter and generously proposed to come as far as Dumfries for the purpose of an interview. I assented, of course, but suggested the preferable advantages of Annan. Ecclefechan was then fixed upon, and I calculated that my present letter would release you from all further trouble about this business, when indispensible necessity—so said the Gentleman's letter of last night—compelled him to abandon that plan, and invite me to see you in the City of York—he cheerfully paying travelling expenses—that so this affair may be completely arranged by a personal conference at last. I again assented, for there is no hand stuff in me, and hence you are to look for my arrival very shortly. As I still preserve some faint glimmerings of sanity, I cannot aspire to a lodging at the Asylum; but if during the interview you could find me any decent place of abode for a few days, and situated so that we may be very near each other—it would be the last exertion required of you on this occasion. . . . I have a kind of natural antipathy to inns, but if you find this requisition difficult to comply with, I can make shift in one of those establishments, for the brief space necessary. . . . Should the Squire and I conclude a bargain, I shall certainly require to be drilled. Anyway, I expect much pleasure from talking over old bygone things, from discussing Spürzheimism, Whiggism, Church of Englandism, and all other imaginable isms. There is a kind of delight in taking the bit out of Pegasus his mouth, and suffering him to caper and curvet and career, as best beseems him, thro' all the spheres and vortices of this immortal mind. As for the Christian lectures, if my influence were anything but a nonenity in the republic of letters, I would more cheerfully lend it to forward that performance, both for the sake of its Author and the Public, which labouring at present under a hot fever, needs *anodynes* more than aught else. Have you sent copies to all the reviewers, magazine editors, and others of that tribe? Is your bookseller a man of dexterity and influence? The Mob is an obtuse animal, and if amid this flourish of royal drums and trumpets,

intermingled with the universal crash of weavers. treadles, and a boundless hurly-burly, the small still voice should fail to attract much notice, you must not be disheartened," etc.

2675 Carlyle (Thomas). A. L. s, 3 pp., 8vo., Writes of his difficulty in procuring paper suitable to him (423) *Bain*, £2

"I enclose you certain specimens: two that I find good, two bad or even detestable. If that 'Whatman, 1831,' or the like of it were procurable at present, some reams of it to last me for the next ten years would be an unspeakable comfort of its kind! If you think there is any chance, I will ask you to try among your Papermakers for me. Failing that, there is the other blue specimen 'modern paper,' of uncertain maker, which is preferable to what I have. A sheet of either or of both, or of what comes nearest them, might be sent me by post; and I could then, after trying it, say yes or no. Failing all, I have discovered this present sort; and must be patient with it, hoping that the 'Quack as Papermaker,' like some other Quacks, may abate by and by!" etc.

2676 Carlyle (Thos.) A. L. s., 3 pp., 12mo., December 21, 1842, to Mrs. Montagu, entirely relative to the pension to Burns' Sister (425) *Bain*, £3

"By inquiry at the Treasury, I learn, this morning, that the unfortunate Peel Pension to BURNS' Sister, is *there* understood to be all correct and just, not ten pounds to the *two* daughters, but ten pounds to each of them; that not they but Scotch Chambers is in error! I trust and believe it will prove so. I have written off to Chambers: if he do *not* plead Peccavi I will apprise you of it; but I am not doubtful he will; pray, therefore. understand my Silence to be confirmation of the thing said here:—and for poor Sir Robert's sake and mine absolve him in your mind, and cause Mrs. Procter to absolve him; and we will all absolve him, with apologies for thinking any Son of Adam could be guilty of such shabbiness. Happily I had not mentioned the thing to any other. The income of the poor woman now amounts to the following items: £10 annually to herself from some Scotch fund, £10 for her use to each of her two Daughters,—making 30 annual pounds in all; to which the general subscription now 'very near £400,' is to be added: on the whole a tolerable result.

"I find my friend Macready gave exactly twice as much as the Duke of Buccleuch and Queensberry; my friend Procter in the like ratio of *double*. Are not there promising times for a Scotch Aristocracy?"

2677 Carlyle (Thomas). A. L. s., 2 pp., 8vo., November 1, 1847, to Parker, in reference to "Cromwell" (426) *Bain*, £4

"Here, after an immense and unexpected contact with the ruggedness of my materials, is the Batch of *Cromwell Letters;*—worked into a kind of *Article;* readable beyond hope.

"Play let me have a Proof as soon as possible, while my hand is still in.—I believe the thing will have to be printed

in single column (right athward the page; not in two columns); ragged as the *MS.* looks, I have taken great pains to make it intelligible to the Printer; and I think, if you will shew him the '*Cromwell's Letters and Speeches*,' and let him make himself master of the plan of that, he will have no great difficulty here.—But three kinds of writing are to be distinguished by him some way or other; nay, four: mine, my Correspondents', Oliver Cromwell's, Cornet Squires—rather an intricate job!"

2678 Carlyle (Thomas). A. L. s., 2½ pp., 8vo., to Parker, Nov. 15, 1847, in reference to "Cromwell" (427) *Bain*, £4 14s.

"Here are the Proofs very carefully corrected: I have directed a Revise to be sent, and two copies of it, having to retain one here for another purpose. Pray see that the Printer sends two.

"You have managed extremely well, I think, with such typographic resources, I have put it down as a query—Whether the black lines between the separate individual letters could not be dispensed with, and some space saved,—part of which might go to increase the space between the Batches of letters? My own notion is in the affirmative. Do you decide it."

2679 Carlyle (Thomas). A. L. s., 2½ pp., Jany. 25, 1848, to Parker (428) *Bain*, £4 4s.

"I have been in the country; I only returned yesterday. The *Sterling* Book had arrived here, and been sent on its travels after me, from which I hope soon to recover it; the *Kingsley* one has not yet come to hand, but of course is coming: many thanks to you for both.—Captain Sterling, I hear, is much disappointed that the Archdeacon has not sent him a Copy, which doubtless is some oversight merely: if I might farther suggest, I think it would be handsome and proper to send Emerson the American an Editor or Publisher's Copy; he is here just now (address, '2, Fenny Street, Higher Broughton, Manchester'), and was a valued friend and correspondent of the Deceased."

2680 Carlyle (Thomas). A. L. s., 4 pp., 8vo., 26 Sept., 1848, to Ballantyne (429) *Bain*, £4 14s.

"I know not what little tiff this is that has arisen between Espinasse and you, but I wish much it would handsomely blow over and leave all of you soon in the simple state as you were! Reflecting in the enclosed little note which reached me this morning, I decide that one of the usefullest things I could in the first place attempt in regard to it, would be to try if here the matter could not be quashed, and people who are certainly good friends, and who are probably of real service to one another, be prevented from flying asunder on slight cause.

"This controversy I know well enough to be perpetual and universal between Editor and Contributor, no law can settle it; the best wisdom can do: no better than suppress it from time to time. On Espinasse's side I will counsel patience, everywhere needful in human affairs; on your

side, I would say that tho' an Editor can never wholly abandon his right to superintend, which will mean an occasional right to alter, or at least to remonstrate and propose alterations, yet it is in general wise, when as in this case you have got a really conscientious, accurate and painstaking contributor, to be sparing in the exercise of the right and to put up with various unessential things, rather than *forcibly* brake in to amend them, you have perhaps but a faint idea how much it distresses and disheartens such a man as I describe; nay *harms* him in the practice of his art, and tends to put his 'conscience' especially into painful abeyance 'what is the use of me?' his literary conscience says: 'better for us all that I went to sleep!' When a man *has* a literary conscience,—which I do believe is a very rare case,—this result is a most sad one to bring about, hurtful not to him only as you may well perceive. In fact I think a serious sincere man *cannot* very well write if he have the perpetual fear of correction before his eyes; and if I were the master of such a one I should certainly endeavour to leave him (within very wide limits) his own director, and to let him feel that he was so, and responsible accordingly," etc.

2681 Carlyle (Thomas). A. L. s., 2 pp., 8vo., March 18, 1863, very curious references to Frederick the Great (433)
Bain, £4 18s.

"I am glad to hear of you again and much obliged for those Portraits of Emerson. The painted one I cannot endure: but the actual Shadow by the Sun (who aims at nothing but the truth) is beautiful and really interesting to me. Wonderfully little oldened; has got a black wig, I see nothing else changed!

"Two or three weeks ago a Mr. Doig forwarded me a clipping from your Newspaper (I think yours), some letter from somebody about a wonderful self-condemnating MS. by Frk. the Great, gathered at Berlin by some Duke de Ravigo, for the endless gratitude of the curious I had not heard of the Monstrous Platitude at all till then, but guessed then what it would be,—an old acquaintance of mine. Truly a thrice-brutal stupidity, which has had red hot pokers indignantly run thro' about 10 times, but always revives and steps forth afresh with new tap of the parish-drum there being no 'parish' in the universe richer in prudent darkness and flunkey malevolence than ours is! I set Neuberg upon it, in the Athenæum; but know not what he has made of it. No Editor in my time, has crowned himself with such a Pair of Ears, as he of the Wms. and Norgate Periodical. It is a clear fact tho' not clear in England, that here is the most brutish of mooncalves lately heard of in any country; that to have one moment's beleif, or doubt on such a subject is to make affidavit that yr. Knowledge of Frk. and his affairs is Zero and less. Wd. to Heaven I *were* 'done with him!' I never in my life was held in such hurry,—to last 6 Months out."

[April 27th, 1897.]

CHRISTIE, MANSON & WOODS.

A Collection of Engravings by Samuel Cousins after Meissonier, Landseer, and Constable.

(α) *By S. Cousins, R.A. (unframed).*

2682 The Abercorn Children, after Sir E. Landseer, proof, signed by the engraver (31) *Agnew*, £4 14s.
2683 New Laid Eggs, after Sir J. Millais, artist's proof, signed by painter and engraver (32) *Wilson*, £3 10s.
2684 Cherry Ripe, after Sir J. Millais, artist's proof, signed by painter and engraver (33) *Wilson*, £5 15s. 6d.
2685 Pomona, after Sir J. Millais, artist's proof, signed by painter and engraver (34) *Wilson*, £3 13s. 6d.
2686 Cherry Ripe; and Pomona, after Sir J. Millais, artist's proof, signed by painter and engraver (35) *Jenkins*, £8 8s.
2687 The Dauphin, after Greuze, artist's proof, signed (36) *Leggatt*, £8 18s. 6d.
2688 Ninette, after Greuze, artist's proof, signed (37) *Leggatt*, £3 3s.
2689 The Dauphin; and Ninette, after Greuze, artist's proof, signed by the engraver (38) *Leggatt*, £12 12s.
2690 Miss Julia Peel, after Sir T. Lawrence, selected proof, signed by the engraver (41) *Martin Colnaghi*, £36 15s.
2691 Countess Spencer and Lord Althorpe, after Sir J. Reynolds, artist's proof, signed by the engraver (42) *Capt. Beaumont*, £8 8s.
2692 The Duchess of Rutland, after Sir J. Reynolds, artist's proof, signed by the engraver (44) *Colnaghi & Co.*, £7 7s.

(β) *By S. Cousins, R.A. (framed).*

2693 Countess Grosvenor, after Sir T. Lawrence, proof, signed by the engraver (46) *Vokins*, £25 4s.
2694 Master Lambton, after Sir T. Lawrence, first state, signed by the engraver (47) *Colnaghi & Co.*, £55 13s.
2695 Countess Gower and Child, after Sir T. Lawrence, selected proof, signed by the engraver (48) *McLean*, £48 6s.
2696 Mrs. Braddyll, after Sir J. Reynolds, signed by the engraver (49) *Vokins*, £35 14s.
2697 The Strawberry Girl, after Sir J. Reynolds, artist's proof, signed by the engraver (50) *McLean*, £12 12s.
2698 The Age of Innocence, after Sir J. Reynolds, artist's proof, signed by the engraver (51) *Leggatt*, £8 18s. 6d.
2699 Countess Spencer and Child, after Sir J. Reynolds, artist's proof, signed by the engraver (52) *Graham*, £6 16s. 6d.
2700 Lady Anne Bingham, after Sir J. Reynolds; and Ninette, after Greuze (53) *Graham*, £7
2701 New Laid Eggs, after Sir J. Millais, artist's proof, signed by painter and engraver (54) *Wilson*, £2 12s. 6d.

2702 Pomona, after Sir J. Millais, artist's proof, signed by painter and engraver (55) *Wilson*, £3 13s. 6d.
2703 The Order of Release, after Sir J. Millais, artist's proof (56) *Gooden*, £5 15s. 6d.
2704 The Minuet, after Sir J. Millais, last working proof, signed by the engraver (57) *Jenkins*, £2 2s.
2705 A Piper and Pair of Nutcrackers, after Sir E. Landseer, proof before letters (58) *Gribble*, £6 6s.

(γ) *After J. L. E. Meissonier.*

2706 La Chanson, by H. Vion, remarque proof (61) *Tooth*, £9 19s. 6d.
2707 L'Homme a la Fenêtre, by P. le Rat, remarque proof (62) *Tooth*, £11 0s. 6d.
2708 Une Lecture chez Diderot, by L. Monzies, remarque proof (63) *Tooth*, £17 17s.
2709 Le Dragon, by A. Boulard, remarque proof (64) *Graham*, £7
2710 Les Renseignements, by A. Jacquet, remarque proof (65) *Coleman*, £24 3s.
2711 La Partie Perdue, by F. Bracquemond, remarque proof (66) £29 10s.
2712 Generals in the Snow, by E. Boilvin, remarque proof (67) *Graham*, £16
2713 The Sign Painter, by A. Jacquet, remarque proof (68) *Agnew*, £19
2714 Portrait of the Sergeant, by Jules Jacquet, remarque proof (69) *Leggatt*, £35
2715 Piquet, by A. Boulard, remarque proof (70) *Tooth*, £24
2716 Dimanche, by A. Boulard, remarque proof (71) *Vicars*, £14 10s.
2717 "Napoleon, 1814," by A. Mignon, remarque proof (72) *Anchsal*, £9 19s. 6d.
2718 Post Horses, by L. Monzies, remarque proof (73) *Agnew*, £17 17s.
2719 Le Guide, by A. Jacquet, remarque proof (74) *A. Humbert*, £25
2720 Le Voyageur, by A. Boulard, remarque proof (75) *Tooth*, £14 10s.
2721 La Confidence, by H. Vion, remarque proof (76) *Tooth*, £24
2722 "1806," by Jules Jacquet, remarque proof (77) *Tooth*, £40 19s.
2723 "1807," by Jules Jacquet, remarque proof (78) *Tooth*, £68 5s.
2724 Les Bons Amis, by A. Blanchard, artist's proof (79) *Tooth*, £29
2725 The Chess Players, by A. Blanchard, artist's proof (80) *Tooth*, £29
2726 La Rixe, by F. Bracquemond, remarque proof (81) *Artemus Tooth*, £115 10s.
2727 "1814," by Jules Jacquet, remarque proof (82) *Tooth*, £115 10s.
2728 La Chanson, by H. Vion, remarque proof (83) *James*, £6 6s.

(δ) *After Sir E. Landseer.*

2729 My Horse; and My Dog, by H. T. Ryall, artist's proof; and Rabbits (93) *Johnson*, £4 4s.
2730 Mischief in Full Play, by W. Raddon, proof (94) *Agnew*, £3 3s.
2731 Little Strollers, by T. O. Barlow, R.A., artist's proof, signed by the engraver (98) *Wieland*, £2 2s.
2732 Roebuck and Rough Hounds, by B. P. Gibbon, artist's proof (99) *Vokins*, £6 6s.
2733 The Challenge, by T. Burnet, first state before all letters (25) *Agnew*, £16 5s. 6d.
2734 The Shepherd's Grave; and Shepherd's Chief Mourner, by B. P. Gibbon, first state, with the lamb (100) *Vokins*, £23 12s. 6d.
2735 The Naughty Boy, by W. Finden, remarque proof; Little Red Riding Hood, by J. R. Robinson, first published state (101, 102) *Johns*, £8 8s.
2736 Jack in Office, by B. P. Gibbon, proof before letters, with the arm (103) *Agnew*, £8 8s.
2737 Suspense, by B. P. Gibbon, rare state, with the lamb (104) *Agnew*, £15 15s.
2738 The Sleeping Bloodhound, by T. Landseer, A.R.A., rare state, with the lamb (105) *Artemus Tooth*, £12 12s.
2739 "Be it ever so humble," by B. P. Gibbon, first published state (106) *Long*, £9 19s. 6d.
2740 The Twins, by T. Landseer, A.R.A., artist's proof (107) *Agnew*, £4 4s.
2741 Lion and Lamb, by T. Landseer, A.R.A., artist's proof, presentation from, and signed by the engraver (108) *Wieland*, £3
2742 Breeze, by C. G. Lewis, first published state (109) *Long*, £9 19s. 6d.
2743 Lion Dog of Malta, by T. Landseer, A.R.A., engraver's proof (111) *Agnew*, £2 2s.
2744 Good Doggie, by ditto, artist's proof, signed by the engraver (112) *Graham*, £2
2745 Saved, by S. Cousins, R.A., artist's proof, ditto (113) *Long*, £7 17s. 6d.
2746 Ptarmigan Hill, by T. Landseer, A.R.A., artist's proof, presentation from, and signed by the engraver (114) *Agnew*, £8 8s.
2747 To-ho! (pointers), by T. Landseer, A.R.A., artist's proof, signed by the engraver (115) *Wieland*, £4 14s. 6d.
2748 A Midsummer Night's Dream, by S. Cousins, R.A., artist's proof, signed by the engraver (116) *Long*, £10 10s.
2749 Doubtful Crumbs, by T. Landseer, A.R.A., artist's proof (117) *Agnew*, £4 14s. 6d.
2750 Best Run of the Season, by T. Landseer, A.R.A., artist's proof (118) *Long*, £5 5s.
2751 Well-Bred Setters, by W. H. Simmons, artist's proof, signed by the engraver (119) *Long*, £4 4s.
2752 Alexander and Diogenes, by T. Landseer, A.R.A., artist's proof (120) *Long*, £2 2s.

2753 Connoisseurs, by S. Cousins, R.A., remarque proof with the white spots, selected by the engraver (121) *Agnew*, £10 10s.

2754 Time of Peace ; and Time of War, by T. L. Atkinson, artist's proofs (122) *Dr. Fojo*, £9 19s. 6d.

2755 The Shoeing, by C. G. Lewis, artist's proof (123) *Johnson*, £10 10s.

2756 The Maid and the Magpie, by S. Cousins, R.A., artist's proof, signed by the engraver (124) *Johnson*, £5 5s.

2757 The Cover Hack, by C. G. Lewis, first state, signed by the engraver (125) *Agnew*, £11 0s. 6d.

2758 Piper and Pair of Nutcrackers, by S. Cousins, R.A., artist's proof, signed by the engraver (126) *Colnaghi & Co.*, £12 1s. 6d.

2759 The Lost Sheep : and An Event in the Forest, by T. Landseer, A.R.A., artist's proofs, signed by engraver (127) *Agnew*, £14 14s.

2760 Chevy, by T. Landseer, artist's proof, signed by engraver (128) *Agnew*, £14 3s. 6d.

2761 Braemar, by T. Landseer, A.R.A., artist's proof, with round top, signed by the engraver (129) *Johnson*, £10 10s.

2762 Wild Deer ; and Wild Cattle of Chillingham, by T. Landseer, A.R.A., artist's proofs, signed by the engraver (130) *Agnew*, £15 4s. 6d.

2763 The Deer Pass, by T. Landseer, A.R.A., artist's proof, from the Bolckow Collection (131) *Johnson*, £21

2764 Not Caught Yet, by T. Landseer, A.R.A. (132) *Vicars*, £9 9s.

2765 A Drive of Deer, by T. Landseer, A.R.A., artist's proof (133) *Agnew*, £6 16s. 6d.

2766 The Challenge ; and The Sanctuary, by T. Landseer, artist's proof, signed by the engraver (134) *Long*, £22 1s.

2767 Night ; and Morning, by T. Landseer, A.R.A., artist s proofs, signed by the painter, from the Collection of F. Robinson (135) *Agnew*, £36 15s.

2768 Dignity and Impudence, by T. Landseer, A.R.A., first published state (another impression in the same state realised £30 9s.) (136) *Johnson*, £21

2769 Laying Down the Law, by T. Landseer, A.R.A., first published state (137) *Artemus Tooth*, £14 14s.

2770 A Distinguished Member of the Humane Society, by T. Landseer, A.R.A., first published state (138) *Vicars*, £10 10s.

2771 Spaniel and Pheasant ; and Retriever and Woodcock, by T. Landseer, artist's proofs, from the Bolckow Collection (139) *Vicars*, £42

2772 Bolton Abbey in the Olden Time, by S. Cousins, R.A., artist's proof with second date, signed by the engraver (140) *Agnew*, £17 6s. 6d.

2773 Otter and Salmon, by J. R. Jackson, artist's proof, signed by the painter (141) *Leggatt*, £16 16s.

2774 "There's Life in the Old Dog Yet," by H. T. Ryall, artist's proof, signed by the engraver (142) *Vicars*, £12 12s.

2775 Odin, by T. Landseer, A.R.A., first state, from the Collection of Daniel Cooper (143) *Vokins*, £33 12s.

2776 Hafed, by C. G. Lewis, first state, from the same Collection (144) *Vicars*, £27 6s.
2777 Hunters at Grass, by C. G. Lewis, artist's proof, from the Duke of Buccleugh's Sale (145) *Agnew*, £73 10s.
2778 The Monarch of the Glen, by T. Landseer, A.R.A., artist's proof, presented by the painter to Sir F. Grant, with his inscription and initials, from the Collection of Daniel Cooper (146) *Johnson*, £57 15s.
2779 The Stag at Bay, by T. Landseer, A.R.A., artist's proof, signed by the painter and engraver (147) *Agnew*, £65 2s.

(ε) *After John Constable, R.A.*

2780 Salisbury Cathedral, by David Lucas, first state (27) *Harvey*, £35 14s.
2781 The Lock, by David Lucas, first state; The Cornfield, by David Lucas, first state (28, 29) *Agnew*, £134 8s.
2782 The English Landscape, by David Lucas, a set of twenty-five proofs before all letters (30) *Leggatt*, £61 19s.

[April 29th, 1897.]

CHRISTIE, MANSON & WOODS.

A Collection of Engraved Portraits after Sir Joshua Reynolds, the property of the late George Richmond, R.A.

[Note.—The states are as described in Dr. Hamilton's "Catalogue of the Engraved Works of Sir Joshua Reynolds."—Ed.]

2783 Abington (Mrs.), by E. Judkins, second state (1) *Robinson*, £11 11s.
2784 Bampfylde (Lady), whole length, by T. Watson (3) *Colnaghi & Co.*, £23 12s. 6d.
2785 Beaumont (Lady), by J. R. Smith, second state (6) *Hon. Hy. Bentinck*, £6 6s.
2786 Beresford (The Hon. Mrs.), with the Marchioness Townshend and the Hon. Mrs. Gardiner, by T. Watson, second state (7) *Jackson*, £28 7s.
2787 Buccleugh (Elizabeth, Duchess of), and Child, whole length, by J. Watson (8) *Canon Richmond*, £15 15s.
2788 Bunbury (Master), by F. Haward (11) *Colnaghi & Co.*, £11 11s.
2789 Burghersh (Lord), stipple, by Bartolozzi (10) *Lauser*, £5 15s.
2790 Carnac (Mrs.), whole length, by J. R. Smith, second state, before the title (12) *Agnew*, £102 18s.
2791 Cholmondeley (Miss), whole length, by J. Marchi, second state (14) *Farrer*, £10 10s.
2792 Cockburn (Lady), and her Children, stipple, by C. Wilkin, first state (15) *Canon Richmond*, £13 2s. 6d.
2793 Crewe (Master), as "Henry VIII.," by J. R. Smith (16) *Mrs. Robinson*, £6 6s.

2794 Cumberland (Henry, Duke of), whole length, by T. Watson, first state (17) *Jackson*, £5 5s.

2795 Devonshire (Georgiana, Duchess of), whole length, by V. Green (18) *Agnew*, £23 2s.

2796 Garrick (David), between Comedy and Tragedy, by E. Fisher, second state (24) *W. Richmond*, £10 10s.

2797 Gloucester (Princess Sophia Matilda of), by T. Watson, proof, and one other (27) *Colnaghi & Co.*, £12 10s.

2798 Gloucester (Prince William Frederic of), stipple, by C. Watson, second state (28) *Agnew*, £8 18s. 6d.

2799 Greenway (Miss), by J. Watson (29) *W. Richmond*, £7 17s. 6d.

2800 Hale (Mrs.), as "l'Allegro," whole length, by J. Watson (30) *W. Richmond*, £15 15s.

2801 Hamilton (Lady), as "A Bacchante," by J. R. Smith (31) *Agnew*, £9 9s.

2802 Hardinge (Mrs.), by T. Watson (32) *Colnaghi & Co.*, £22 1s.

2803 Harrington (Jane, Countess of), with her Children, stipple, by F. Bartolozzi (33) *Mrs. Robinson*, £16 16s.

2804 Hoare (Master Henry), stipple, by C. Wilkin, printed in brown (35) *Canon Richmond*, £11 11s.

2805 Howard (Lady Caroline), whole length, by V. Green, second state (36) *Canon Richmond*, £15 4s. 6d.

2806 Ingram (Hon. Frances), by J. R. Smith, second state (37) *Hon. Hy. Bentinck*, £8 18s. 6d.

2807 Jacobs (Miss), by J. Spilsbury, second state (38) *W. Richmond*, £13 2s. 6d.

2808 Kennedy (Miss Polly), by T. Watson, first state (39) *Mr. Robinson*, £10 10s.

2809 Keppel (Lady Elizabeth), whole length, by E. Fisher, second state (40) *Canon Richmond*, £6

2810 Lamb (Peniston, William and Frederic), stipple, by Bartolozzi, third state (42) *Canon Richmond*, £6 16s. 6d.

2811 Lee (Lady Elizabeth), whole length, by E. Fisher, second state (43) *Pollard*, £5 15s.

2812 Leinster (William, Duke of), by J. Dixon (44) *Mrs. Robinson*, £5 15s.

2813 Manners (Lady Louisa), stipple, by C. Knight (47) *Mr. Robinson*, £7 7s.

2814 Matthew (Mrs.), whole length, by W. Dickinson (48) *Vokins*, £17 6s. 6d.

2815 Meyer (Miss), as "Hebe," whole length, by J. Jacobé, first state (49) *Capt. Lindsay*, £51 9s.

2816 Morris (Miss), Hope Nursing Love, by E. Fisher (51) *Colnaghi & Co.*, £12 12s.

2817 Musters (Mrs.), whole length, by J. R. Smith, first state (53) *Colnaghi & Co.*, £107 2s.

2818 Musters (Mrs.), as "Hebe," whole length, by C. H. Hodges, first state (54) *Overbury*, £11 11s.

2819 Orleans (Louis Philippe, Duke of), whole length, by J. R. Smith, first state (55) *Agnew*, £5 15s.

2820 Palmer (Miss Theophila), by J. R. Smith, first state (56) *Colnaghi & Co.*, £32 11s.

2821 Payne-Galwey (Mrs.), and Child, by J. R. Smith (57) *Jackson*, £16 16s.
2822 Powlett (Lady Catherine), whole length, by J. R. Smith, first state (60) *Colnaghi & Co.*, £69 6s.
2823 Rutland (Duchess of), whole length, by V. Green, second state (63) *McLean*, £38 17s.
2824 Sheridan (Mrs.), as "St. Cecilia," by T. Watson, printed in colours (64) *Pollard*, £26 5s.
2825 Siddons (Mrs.), whole length, as "The Tragic Muse," by F. Haward, second state (65) *Colnaghi & Co.*, £21
2826 Smyth (Lady), and Children, stipple, by F. Bartolozzi (66) *Pollard*, £20 9s. 6d.
2827 Spencer (Lady Charles), by W. Dickinson, second state (67) *Vokins*, £14 3s. 6d.
2828 Spencer (Lord Henry and Lady Charlotte), stipple, by J. Jones, first state (72) *Martin Colnaghi*, £5 15s. 6d.
2829 Spencer (Lord Henry and Lady Charlotte), stipple, by J. Jones, second state (73) *Farrer*, £5 5s.
2830 Talbot (Countess), whole length, by V. Green, second state (75) *Vokins*, £22 1s.
2831 Tarleton (Colonel), whole length, by J. R. Smith, second state (76) *H. McCalmont*, £13 13s.
2832 Temple (Richard, Earl), by W. Dickinson, first state (77) *Farrer*, £9 9s.
2833 Wynyard (Miss), by J. Finlayson (82) *W. Richmond*, £8 8s.
2834 Yorke (Mr. Philip), stipple, by Bartolozzi (84) *Lauser*, £5 5s.

[May 1st, 1897.]

CHRISTIE, MANSON & WOODS.

The Collection of Pictures Belonging to the Late George Richmond, R.A.

2835 Ancona (Niccolai Antonio, fl. 1480). The Virgin Adoring the Child, lying on her lap, while the child is blessing the spectator, on the right St. Jerome, pointing to the lion growling at the thorn in his paw, and St. Laurence, on the left St. John the Baptist and St. Francis, gold ground above, signed "Opus Nicolai Mi Antonii de Ancona, 1472," 63 in. by 81 in. (46) *Lesse*, £257 5s.

[This picture, painted in tempera, on panel, and signed "Opus Nicolai Mi Antonii de Ancona, 1472," was bought by George Richmond, R.A., of Mr. Colnaghi, of Pall Mall, who had it from Hale's Place, near Canterbury, in 1880. It is mentioned by Dr. Waagen in his "Treasures of Art in Great Britain," 1854, as being then in the possession of Mr. Barker. Dr. Waagen says, "The following masters (Nicola di Ancona and Pietro Alemanno), belonging to the school of Romagna, prove the influence of Crivelli in this part of the century." In the landscape and other portions

the influence of Cosimo Tura of Ferrara is visible: the upper portion has a gold ground. This hitherto almost unknown master has inscribed his work "Opus Nicolai Mi Antonii de Ancona, MCCCCLXXII."

"Colucci informs us that this picture, together with a lunette by Crivelli, was presented by the town of San Fermo to the little village of Porto S. Giorgio on the Adriatic."—"Antichita di Picena," 2nd Part, Fermo, 1787, etc.

"Guiseppi Colucci, Abate, an antiquarian writer who lived at Fermo, in Romagna, about the middle and end of the eighteenth century. The copy of his works, 32 vols. folio, in the British Museum, is incomplete, the passage concerning this picture being in one of the missing volumes."—J. R., December 4, 1885.—*Catalogue.*]

2836 Bettes (Johan, fl. 1545). Portrait of Edmund Butts, panel, 19 in. by 16 in., signed, and dated, 1545, exhibited at Burlington House, 1875 (13) *Agnew*, £462

[The late Sir George Scharf wrote to Mr. Richmond, when the picture was exhibited, as follows: "The portrait which you exhibit at the Royal Academy this spring as the work of Bettes, is a portrait of Edmund Butts, of Barrow, Suffolk, third son of Sir William Butts, Physician to Henry VIII., and specially remembered as one of the characters in Shakespeare's Play of Henry VIII. Edmund Butts married a daughter of Henry Bures, of Acton, in Suffolk, and their daughter married Sir Nicholas Bacon. Bettes, the miniature painter, is only known as flourishing in the reign of Queen Elizabeth. Dr. Butts, the father, occurs in Holbein's picture of Henry VIII. granting the Charter to the Barber Surgeons. I have met with a curious portrait of Edmund Butts, on panel, with a countenance similar to yours, with the same age and date, and a coat-of-arms, which places the matter beyond doubt."

Extract from the *Times*, January 28, 1875: "Who was 'John Bettes,' whose name, with the date 1545 (two years after Holbein's death), is inscribed on the canvas of the very lifelike and finely painted head, very much after the manner of Holbein's 'Master Amberger,' from the collection of G. Richmond, R.A.)? Is the name of Bettes that of painter or subject?"

Extract from the *Athæneum*, January 30, 1875: "A young man's head, ascribed to the old English painter, 'John Bettes,' is strictly in the German manner, of which Holbein's pictures are the best known examples. It is a bust, nearly full face, in a black cap and coat trimmed with brown fur. Admirably drawn, capitally painted in a thin fashion, with excess of red in the carnations, thoroughly expressive, idiosyncratic and lively; this, whether by Bettes or not (there seems no other evidence of the ascription than the signature), is a very valuable example."—*Catalogue.*]

2837 Charotto (Giovanni Francesco, 1470-1546). In the centre Christ on the Cross, at the foot St. Mary Magdalen kneel-

ing, two Saints on either side, rocky landscape, blue sky with clouds, signed, G. F. Charottus, ping., panel, 17 in. by 13 in., exhibited at Burlington House, 1884 (37)
Mrs. Robinson, £99 15s.

2838 Gainsborough (Thomas, R.A., 1727-88). Portrait of Gainsborough Dupont, 17½ in. by 14½ in., the last work of the painter, exhibited at the National Portrait Exhibition, 1867 (10) *Agnew*, £630

2839 Gainsborough (Thomas, R.A.) Second Sitting of Himself, aged 28, at Ipswich, about the year 1754, 23½ in. by 19½ in., exhibited at Burlington House, 1870 (11) *Agnew*, £609

2840 Kearsley (Thomas, fl. 1800). Portrait of Charles Heathcote Tatham, Esq., Architect, born February 8, 1772, son of Ralph Tatham and Elizabeth Bloxham, 24 in. by 20 in., exhibited at Somerset House, 1799 (12)
Canon Richmond, £136 10s.
[Thomas Kearsley went mad soon after completing this clever picture.—ED.]

2841 Lippi (Filippino, 1457-1504). Madonna and Child, with St. John and an Angel, 29 in. by 20 in. (36) *Sedelmeyer*, £210

2842 Mireveldt (Jan Michelszen, 1567-1641 ?). Portrait of a Lady, 38 in. by 31 in. (27) *Colnaghi & Co.*, £168
[Sold for £130 in Sturge's sale, 1879.—ED.]

2843 Raffaelle (Raffaello Sanzio, 1483-1520). A Landscape on panel, 6 in. by 4 in., exhibited at Burlington House in 1876 (34) *Ingliss*, £210

Original Works by George Richmond, R.A.

2844 Tobit and the Angel, 7¼ in. by 16 in. (66) *Jackson*, £27 6s.

2845 Isaac Meditating in the Fields at Eventide, 20 in. by 12 in. (67) *Jackson*, £63

2846 Isaac Going out to Meditate at Eventide, 9½ in. by 5½ in. (68)
Miss R. Canon, £26 5s.

2847 Christian and Hopeful, asleep in the enchanted ground, the giant appearing, see "Pilgrim's Progress," 13½ in. by 17 in. (71) *Miss Richmond*, £21

2848 The Witch, in "The Sad Shepherd," by Ben Jonson, 4 in. by 5 in., exhibited at the Royal Academy, Somerset House, 1830 (72) *Canon Richmond*, £57 15s.
"Within a gloomy dimple she doth dwell, down in a pit o'ergrown with brake and briars, close to the ruins of a shaken abbey. . . ."

2849 In the First Garden, on ivory, in ebony and tortoiseshell inlaid frame, 8¼ in. by 6 in. (73) *Mrs. Robinson*, £210

2850 A Coast Scene, with wrecked boat, after a storm, 14 in. by 19 in., dated 1870 (74) *Farrer*, £35 14s.

2851 "Under the Opening Eyelids of the Morn," 3.15 a.m., May 23, 1872, 17½ in. by 22½ in., dated 1870 (75)
Ingliss, £37 16s.

2852 Girls at a Spring: A recollection from Nature, 11 in. by 8 in. (76) *W. Richmond*, £33 12s.

2853 Little Boy Lost, see Blake's Poems, 7½ in. by 15½ in. (78)
Mrs. Farrer, £63

2854 The Red Cross Knight Slaying the Dragon, "The Faerie Queen," 13½ in. by 25 in., exhibited at Leeds, 1875 (79) *Jackson*, £47 5s.

2855 The Creation of Light, 18¼ in. by 16 in., painted when under the influence of William Blake, in 1828 or 1829 (80) *W. Richmond*, £27 6s.

2856 Napoleon I. holding his Letter of Abdication, 1814,
"Care sat on his faded cheek."—*Milton.*
43½ in. by 34 in., exhibited at the Great Exhibition, 1862 (81) *Agnew*, £246 15s.

2857 The Entombment, 15½ in. by 21 in. (82) *Jackson*, £44 2s.

2858 Venus and Adonis, 16 in. by 18½ in. (83) £10

2859 Sunset, seen in Hyde Park, 14 in. by 17 in. (84) *W. Richmond*, £57 15s.

2860 Godiva, 21 in. by 17 in. (85) *Jackson*, £47 5s.

2861 Haymakers, 19 in. by 26½ in. (86) *Earl of Leven*, £262 10s.

2862 The Eve of Separation, 19 in. by 14 in., exhibited at the Royal Academy, 1830 (87) *Mrs. Robinson*, £199 10s.

2863 The Burial of the Virgin, 16 in. by 32½ in. (88) *Jackson*, £162 15s.

2864 The Agony in the Garden, 42 in. by 46 in., exhibited at the Royal Academy, 1858 (89) *Canon Richmond*, £105
"There appeared an angel unto Him from heaven, strengthening Him."—St. Luke xxii. 43.

2865 Comus—The Measure, 46 in. by 82 in., exhibited at the Royal Academy (90) *Jackson*, £78 15s.
"Break off, break off, I feel the different pace
Of some chaste footing near about this ground.
Run to your shrouds, within the breaks and trees;
Our number may affright."

[MAY 1ST, 1897.]

CHRISTIE, MANSON & WOODS.

PICTURES FROM DIFFERENT COLLECTIONS, INCLUDING A NUMBER OF WORKS BY THE LATE SIR JOHN EVERETT MILLAIS, P.R.A.

2866 Bonheur (A.) The Challenge: Driving cattle over the Highlands, 79 in. by 103 in., dated 1861 (119) *Colnaghi & Co.*, £252

2867 Conti (Tito). The Introduction, on panel, 17½ in. by 24½ in., exhibited at the Royal Academy (92) *Ridley*, £168

2868 Cooper (Thomas Sydney, R.A.) A View near a Farm, with cattle and sheep, 45 in. by 58½ in., dated 1833 (127) *Robson*, £152 5s.

2869 Dyck (Sir Anthony Van, 1599-1641). Time Clipping the Wings of Love: Full-length figure of an old man, holding Cupid on his knee and clipping his wings, Time's scythe,

a skull and a quiver are on the ground, 69 in. by 44 in., from the Blenheim Collection, exhibited at Burlington House, 1895. This painting was bought by Millais for £241 10s. in 1886 (100) *Marsden*, £1,102 10s.

["It was exhibited by the Duke of Marlborough at Burlington House, where it attracted my attention and admiration as a novelty in the artist's career, the picture being essentially a *poetical* effort. Oddly enough, it crossed my mind how much I would like to possess it, never dreaming a few years after it would be hanging on my wall.

"The portrait of Charles I. was bought by the National Gallery for some £15,000. This picture fetched not half the *interest* of that sum, and yet they are equal in quality of painting so far as my judgment goes.

"I believe there are replicas of this picture abroad, but the presumption is very strong in favour of its being the *original*, as it is not probable the great victor of Blenheim would have been presented with a *copy*.

"It is the fate of all poetical work to be more or less disregarded, very few feel or appreciate it: hence my obtaining this valuable work for an old song."—Note by Sir J. E. Millais.]

2870 Goodall (Frederick, R.A.) By the Still Waters of the Overflow, dated 1894 (124) *Kennedy*, £89 5s.

["The picture represents a Bedouin encampment on the borders of the Syrian desert, near Sakarat, at the time of the inundation of the Nile Valley. At this period of the year the pastoral Bedouins frequent this locality and bring their sheep, goats, and camels for the pasture, which is plentiful, even on the very edge of the desert. As soon as the water begins to subside, a fringe of green borders every still lake and pool, and this the Bedouins claim as belonging to them."—Note by the Artist.]

2871 Heem (Cornelis de, 1600-74). Still Life on a Table, 24½ in. by 21 in. (98) *Agnew*, £126

2872 Holbein (Hans, 1497-1543). Portrait of a Man: A bust, turned to the left, black beard with a few gray hairs, black cap with gold tags, black surtout showing the sleeves of a crimson doublet, blue background, inscribed "aetatis suae 54," on panel, 20 in. by 14½ in., exhibited at Burlington House, 1872 and 1880, and at the Holbein Exhibition at Dresden, 1870 (101) *Colnaghi & Co.*, £3,150

["The picture was lent to the great Exhibition of Holbein's works at Dresden, 1870, and it was pronounced by Gruner so important as to rank fourth in that exhaustive collection of the master, as reference to the letter will show. (See Gruner's letter below.)

"There are initials at the back of the panel which would indicate it might have belonged to the Lord Treasurer Cecil, who had a mansion at Temple Bar full of Holbein's works.

"By examination with a magnifying-glass, it will be

apparent the picture has escaped all injury from the hands of cleaners.

"It is as fresh and pure as it left the painter, and compares very favourably with many of the most famous specimens which have been retouched.

"I think it probably a portrait of one of Holbein's countrymen or guild resident in London."—Note by the late Sir J. E. Millais, who gave 70 guineas for this portrait some years ago.—ED.]

2873 Hook (James Clarke, R.A.) A View on the Coast, with gulls, 32½ in. by 35 in., dated 1884 (91) *Agnew*, £336

2874 Hook (James Clarke, R.A.) A Devonshire Homestead, 22 in. by 36 in., dated 1860 (116) *Mizzell*, £152 5s.

2875 Jones (Sir E. Burne, A.R.A.) Luna, 40 in. by 28 in., purchased from the artist (121) *Marston*, £504

2876 Jones (Sir E. Burne, A.R.A.) Sowing, 37½ in. by 25½ in. (122) *Lumsden*, £577 10s.

2877 Jones (Sir E. Burne, A.R.A.) Pan and Psyche, 24 in. by 21 in. (120) *Agnew*, £798

2878 Leighton (Lord, P.R.A., 1830-95). Helen on the Walls of Troy:

"Thus as she spoke, in Helen's breast arose
Fond recollections of her former lord,
Her home and parents; o'er her head she threw
A snowy veil; and shedding tender tears,
She issued forth, not unaccompanied,
For with her went fair Æthea, Pittheus' child,
And stag-ey'd Clymene, her maidens twain,
They quickly at the Scæan gate arrived."
Homer's "Iliad," Book III. (Lord Derby's translation).

83 in. by 60 in., exhibited at the Royal Academy, 1865 (123) *J. T. Leeman*, £346 10s.

2879 Millais (Sir John Everett, P.R.A., 1829-96). The Empty Cage, 36 in. by 24 in., exhibited at Bradford (109) *Agnew*, £735

2880 Millais (Sir John Everett, P.R.A.) The Naturalist, an aged and still enthusiastic man of science, an ornithologist, is sitting on a couch propped with pillows, while he expounds to a group of children the construction and nature of a lustrous bird, a "specimen" of which, in a stuffed condition, he holds in his hands, while he studies the creature through spectacles. On his right are two rosy little boys in straw hats. Behind the speaker a lady stoops to adjust his pillow; two more children are in front; a young girl sits at his feet, with a blue bird of gorgeous plumage lying neglected in her lap. Mr. T. O. Barlow, R.A., the painter's old friend and the engraver of many of his works, sat to Sir John E. Millais for the face of the ornithologist. The two little boys listening were painted from Sir John's grandchildren, the children of Mrs. James. The figures are life size, 60 in. by 83 in., dated 1885, exhibited at the Royal Academy, 1885, under the title of "The Ruling

Passion" and at the Grosvenor Gallery (special Exhibition of Sir J. E. Millais' works), 1886 (110) *Biddulph*, £1,785

2881 Millais (Sir John Everett, P.R.A.) The Girlhood of Saint Theresa:

"The little girl walking forth one morning hand-in-hand with her still smaller brother, to go and seek martyrdom in the country of the Moors."—"Middlemarch," Prelude.

44 in. by 41 in., exhibited at the Royal Academy, 1893 (111) *Tooth*, £682 10s.

2882 Millais (Sir John Everett, P.R.A.) The Forerunner, 54½ in. by 32 in. This picture was the artist's last work, exhibited at the Royal Academy, 1896 (112) *Agnew*, £504

2883 Millais (Sir John Everett, P.R.A.) Time, 56 in. by 36 in., dated 1895 (113) *G. Wheatley*, £441

2884 Millais (Sir John Everett, P.R.A.) Sweet Emma Morland: a girl carrying a basket of roses, 48 in. by 30 in. (114) *Gooden*, £409 10s.

2885 Millias (Sir John Everett, P.R.A.) "The Moon is up, and yet it is not Night"—*Byron*, 40 in. by 64 in., exhibited at the Royal Academy, 1890 (115) *Agnew*, £1,102 10s.

2886 Riviere (Briton, R.A.) Circe and the Friends of Ulysses:

"She touched them with a rod that wrought
Swine's snouts, swine's bodies, took they bristles, grunts,
But still retain'd the souls they had before,
Which made them mourn their bodies' change the more."
Chapman's "Odyssey."

27 in. by 51 in., dated 1871, exhibited at the Royal Academy, 1871, and at the Jubilee Exhibition, Manchester, 1887 (118) *Biddulph*, £892 10s.

2887 Sadler (W. Dendy). For He's a Jolly Good Fellow, 37 in. by 49 in. (137) *Lefevre*, £141 15s.

2888 Stanfield (Clarkson, R.A., 1794-1867). Melrose, 39 in. by 57 in. (117) *Reckitt*, £120 15s.

2889 Swan (J. M., A.R.A.) Maternity, 59½ in. by 89 in. (125) *Wallis*, £430 10s.

2890 Sweerts (M.) Dutch Noblemen Playing at Chess, signed, and dated 1612, 18½ in. by 14 in. (99) *Lesse*, £157 10s.

2891 Watts (George Frederick, R.A.) Hope, on panel, 25 in by 21 in., exhibited at Munich (130) *J. Smith*, £651

[MAY 8TH, 1897.]

CHRISTIE, MANSON & WOODS.

A NUMBER OF PICTURES FROM THE COLLECTIONS OF THE REV. THE MARQUIS OF NORMANBY, AND OTHER GENTLEMEN.

2892 Beechey (Sir William, R.A., 1753-1839). Hebe, on panel, 30½ in. by 24½ in., painted in 1803 for Charles Small Pybus (80) *Wells*, £525

2893 Cotes (Francis, R.A., 1726-70). Lady Mary Hay, in white dress, with blue robe, leaning on a sculptured pedestal in a landscape, small whole length, 35 in. by 27½ in. (26) *Hooper*, £94 10s.

2894 Cotes (Francis, R.A.) Portrait of Miss Vernon, daughter of Henry Vernon, son of Lord Vernon, and sister of the Duchess of Bedford. She married Mr. Hill, who was created Lord Berwick. In white dress and blue and gold sash, leaning on a pedestal on which is a vase, 48½ in. by 38½ in. (82) *Mason*, £420

2895 Gainsborough (Thomas, R.A., 1727-88). Portrait of Margaret Burr, wife of T. Gainsborough, R.A., in gray and white dress, with blue ribbon round her neck, 30 in. by 25 in., purchased from Mr. Lane, a member of the family, by W. Sharpe, in 1841, stated to have been painted by the artist at the age of 19 (12) *Coureau*, £220 10s.

2896 Gainsborough (Thomas, R.A.) Portrait of Charles Frederick Abel (German musician), seated at table composing music, white Pomeranian dog at his feet, 87 in. by 58 in., exhibited at the Royal Academy, 1777 (78) *Colnaghi & Co.*, £1,260

[Sold for £54 12s. in 1875, and for £1,470 in 1892.—ED.]

2897 Gainsborough (Thomas, R.A.) Portrait of the Rev. Humphrey Gainsborough, brother of the artist, 28 in. by 22½ in. (34) *Fleitmann*, £81 18s.

2898 Gainsborough (Thomas, R.A.) The Woodman: evening, a man loading a donkey with sticks, a woman standing near with infant and bare-legged boy, 40 in. by 54 in. (68) *Waring & Co.*, £346 10s.

2899 Gainsborough (Thomas, R.A.) A Landscape, with cattle and figures by a fountain, 41 in. by 32 in. (63) *Masters*, £220 10s.

2900 Gainsborough (Thomas, R.A.) Anne Elizabeth, Lady Mulgrave, daughter of Nathaniel Cholmley, Esq., M.P., of Howsham and Whitby; married, in 1787, Captain Constantine John Phipps, R.N., second Baron Mulgrave, oval, 30 in. by 25½ in., painted for Lord Mulgrave, on his marriage, to present to the Cholmley family (96) *Coureau*, £1,071

[This picture was bought in at the price named; it realised £3,675 in 1895.—ED.]

2901 Gainsborough (Thomas, R.A.) Portrait of Mrs. Puget (*née* Hawkins), daughter of the Bishop of Raphoe, married April 17, 1786, in Dublin, John Puget, of Red Lion Square, and afterwards of Totteridge, a Governor of the Bank of England, and father of John Hey Puget. She is represented full-face, with powdered hair, white and gold muslin dress, lilac-coloured sash and pearl necklace, in an oval, 37 in. by 22½ in. (86) *C. W.*, £5,040

2902 Hoppner (John, R.A., 1758-1810). Portrait of a Young Lady, full-face, seated in a red velvet chair, she wears a white dress with blue sash, and black lace scarf over her arms, half length, on panel, 30 in. by 25 in. (54) *Agnew*, £1,533

2903 Hoppner (John, R.A.) Portrait of Mrs. Fielding, Bedchamber

Woman to Queen Charlotte. In white dress and muslin tippet, large blue hat and feathers, 30 in. by 25 in. (83)
Gooden, £367 10s.

2904 Hoppner (John, R.A.) Portrait of General the Hon. Edmund Phipps, son of Constantine, first Baron Mulgrave, and Lady Lepel Hervey, grand-daughter of the first Earl of Bristol, in red military tunic, 31 in. by 25 in. (97)
Colnaghi & Co., £115 10s.

2905 Hoppner (John, R.A.) General the Hon. William Hervey, grandson of the first Earl of Bristol, in red coat with dark facings, 30 in. by 25 in. (98) *Wallis*, £94 10s.

2906 Hoppner (John, R.A.) Portrait of Charles, Duke of Richmond, Governor of Canada, in red military coat, wearing the Order of the Garter, 29½ in. by 24½ in. (99)
Colnaghi & Co., £126

2907 Lawrence (Sir Thomas, P.R.A., 1769-1830). Mrs. Anastatia Jessy Bonar, wife of Thomas Bonar, Esq., of Camden Place, Chislehurst, in brown dress, three-quarter length, 55½ in. by 23½ in. (36) £609

2908 Lawrence (Sir Thomas, P.R.A.) Portrait of the First Duke of Wellington, in black cloak with blue lining and white waistcoat, standing in a landscape, 50 in. by 40 in. (42)
E. Selwyn, £399

[This portrait has been engraved by Samuel Cousins. It was painted on December 13, 1821, and sold at Arbuthnot's sale in 1878 for £855 15s.—ED.]

2909 Lawrence (Sir Thomas, P.R.A.) Portrait of Lady Owen, daughter of John Lawes Philipps, of Carmarthenshire; married Sir J. Owen, Bart., of Onitton, Pembrokeshire, in 1800; with black curling hair, and dressed in black velvet dress, with richly-jewelled bracelets and ornaments; seated before a red curtain. Painted when she was twenty-eight years of age. Three-quarter length, 50 in. by 40 in. (81)
Coureau, £997 10s.

2910 Lawrence (Sir Thomas, P.R.A.) Portrait of an Officer, in uniform, 29 in. by 23½ in., dated 1785 (90) *Turner*, £294

2911 Lawrence (Sir Thomas, P.R.A.) Portrait of Cardinal Gonsalvi: a replica of the celebrated work at Windsor Castle, 94 in. by 67 in. (73) *Colonel Thorne*, £840

2912 Mercier (Philip, 1689-1760). The Lace Maker. A lady, in white dress, seated, making lace on a pillow, a young gallant in red coat seated by her side, holding a glass, 38 in. by 48 in. (15) *Mason*, £157 10s.

2913 Morland (George, 1763-1804). A Woody Landscape, with a sportsman and dogs, an old woman and child, and cows near some cottages on the right, signed, and dated 1796, 34½ in. by 45 in. (75) *W. Smith*, £357

[Sold for £94 10s. in 1890, and £346 10s. in 1891.—ED.]

2914 Nasmyth (Patrick Milner, 1787-1831). A View of Harrow, with cattle and figures, 16 in. by 22 in. (16)
Weston, £241 10s.

2915 Nollekens (Joseph Francis, 1702-48). A Lady at her Toilet;

and An Author, reading a tragedy, a pair, 15½ in. by 12½ in. (102) £231

2916 Reynolds (Sir Joshua, P.R.A., 1723-92). Portrait of Lady Waldegrave, afterwards Duchess of Gloucester, in gray silk dress with crimson silk cord sash, resting her chin on left hand, 36 in. by 28 in. (39) *Biddulph*. £840

[This picture was bought in. It realised £1,102 10s. in 1896.—Ed.]

2917 Reynolds (Sir Joshua, P.R.A.) Lady Anne Fitzpatrick as "Sylvia," in white dress with blue skirt and sash, 55½ in. by 39½ in., engraved by Cousins and J. Jones (52) *G. Levy*, £1,890

[Sold for £1,627 10s. at the Duchess of Montrose's sale in 1895.—Ed.]

2918 Reynolds (Sir Joshua, P.R.A.) Lady Elizabeth Tufton, in white and gold dress and blue scarf, in a landscape, three-quarter length, 42 in. by 33 in. (87) *McLean*, £252

2919 Reynolds (Sir Joshua, P.R.A.) Portrait of Sir John Lade, Bart., in red coat, seated, with a dog, 35½ in. by 39 in. (74) *Masters*, £220 10s.

2920 Reynolds (Sir Joshua, P.R.A.) The Madonna, with the Infant Saviour embracing St. John, 35 in. by 27½ in. (50) *McLean*, £162 15s.

2921 Reynolds (Sir Joshua, P.R.A.) Portrait of Alexander Wedderburn, Lord Loughborough, afterwards Earl of Rosslyn. Three-quarter figure to the right, in robes as Lord Chief Justice, on panel, 49 in. by 39 in. (49) *Colnaghi & Co.*, £1,260

2922 Reynolds (Sir Joshua, P.R.A.) Head of a Man, in red coat and lace collar, 18 in. by 17 in. (79) *Boussod*, £110 5s.

2923 Reynolds (Sir Joshua, P.R.A.) Miss Milles, in white silk dress, blue and gold sash, a bouquet of flowers in her left hand, which rests on a fountain sculptured with a dolphin, 50 in. by 40 in. (40) *Höehl*, £420

2924 Romney (George, 1734-1802). Portrait of Anne Henshaw, daughter of the Vicar of Leeds and Canon of Ripon, married Francis Russell, brother of the Duke of Bedford; he held various offices at the Court of George III.; represented seated in a landscape, dressed in white with pale-blue sash, her hair tied with blue ribbon; in right hand she holds a rose; head turned to left; three-quarter length, 15 in. by 40 in. (45) £2,415

2925 Romney (George). Portrait of Ralph Willet, Esq., in brown dress, seated by a window, whole length, 94 in. by 58 in. (71) *Martin Colnaghi*, £315

2926 Romney (George). Portrait of a Child, in white dress, a sketch, 18 in. by 12 in. (72) *Agnew*, £131 5s.

2927 Romney (George). Portrait of Mrs. Tickell, her face turned to the right, in white satin dress trimmed with fur, large hat with blue ribbon, fur muff, foliage background, 30 in. by 25 in. (60) *Agnew*, £2,100

[Sold for £840 in 1879, and £1,207 10s. in 1894.—Ed.]

2928 Romney (George). Portrait of Mrs. Grove, Ferne, Wilts.,

Charlotte, daughter of W. Pilfold, Esq., R.N., of Effingham, who commanded one of Nelson's ships at Trafalgar, and sister of Lady Shelley; married Thomas Grove, Esq. Three-quarter length, seated to left in a landscape, large hat and feathers, white dress, hands crossed in lap, 49 in. by 39 in., painted at the house "Ferne," Wilts, in 1784 (61) *Agnew*, £3,675

2929 Romney (George). Portrait of Elizabeth, daughter of John Grove, Esq., of Ferne, Wilts, born 1756, married, 1776, William Chafyn Grove, Esq., of Zeals House, Wilts, M.P. for Shaftesbury and Weymouth, 30 in. by 25 in., painted at "Ferne," Wilts, in 1784 (62) *G. Low*, £735

2930 Romney (George). Portrait of Lady Hamilton, in white dress and veil, leaning on a toilet-table, 35 in. by 28 in. (76) *Colnaghi & Co.*, £504

2931 Russell (John, R.A., 1744-1806). Mrs. Anne Bonar, in white muslin dress, wife of Thomas Bonar, Esq., of Camden Place, Chislehurst, who was murdered with her husband by an Italian page, 39½ in. by 30½ in., pastel (37) *Colnaghi & Co.*, £110 5s.

2932 Russell (John, R.A.) Two Children, Harry, aged five to six years, and Agnes, afterwards Countess Niovetti, ten or eleven years old, son and daughter of Thomas Bonar, Esq., and Anne his wife, 49½ in. by 30 in., pastel (38) £115 10s.

2933 Smirke (Robert, 1752-1845). Conjugal Affection (portrait of Alderman Boydell and his family), engraved, 19 in. by 24 in. (19) *Agnew*, 102 18s.

2934 Stark (James, 1794-1859). A View of a Farm, with the house on the right, and farm buildings behind trees on the left, horses and ducks in the centre, 17 in. by 23 in. (44) *Leggatt*, £199 10s.

2935 Stark (James). Sheep-washing, 32 in. by 43 in. (67) *Margetts*, £483

[MAY 10TH AND 11TH, 1897.]

SOTHEBY, WILKINSON, & HODGE.

A COLLECTION OF ENGRAVINGS (SPORTING SUBJECTS AND MEZZOTINTS).

(a) *Sporting Subjects.*

2936 Mezzotints of Racehorses, by R. Houston, after Seymour, and Spencer, with ornamental borders, fine with full margins, six plates (32) *F. Daniell*, £3 7s. 6d.

2937 Fox Hunting. Going to Cover, The Chace, At Fault, and The Death, by T. Burford, after J. Seymour, fine impressions (34) *Fores*, £9 10s.

2938 Firetail, the Racehorse, mezzotint, published by Sayer and Bennett (36) *Lauser*, £3 10s.

2939 Eclipse, by T. Burke, after G. Stubbs, fine (38) *Lauser*, £4 10s.

2940 The Race between Bay Malton and Gimcrack, by Houston, after Sartorius; and Bay Malton beating King Herod and others, by R. How, both scarce (39) *T. B. Muir*, £6 10s.

2941 Setters, by R. Laurie, after F. Sartorius, proof before any letters (41) *Jones*, £2 16s.

(β) *Collection of Mezzotints by Masters of the English School.*

(The Numbers refer to Smith's Catalogue.)

DAWE (PHILIP, fl. 1780).

2942 The Unlucky Boy, after H. Morland (19), proof before letters, with the address of H. Morland, rare, and a print of the same, both very fine, with large margins (54) *Maggs*, £2 16s.

2943 The Laundry Maid, after H. Morland (20), fine, with large margin (55) *Fawcett*, £3

2944 Lady's-maid Soaping Linen, after H. Morland (21) (56) *F. Daniell*, £2 12s.

2945 The small Plate of the same; and Ironing (22), a pair (57) *Rimell*, £1 16s.

2946 A Woman making Lace, after W. Peters (26), proof before letters, very fine, with large margin (58) *Colnaghi*, £4 4s.

DIXON (JOHN, 1740-80).

2947 Garrick as Abel Drugger, from the Alchemist (18), first state, proof with etched letters (64) *Noseda*, £1 13s.

2948 The Oracle (38), first state, before the plate was reduced (66) *Meyer*, £1 16s.

2949 The Oracle, second state (67) *Meyer*, £1 10s.

DODD (ROBERT, 1748-1820?).

2950 Men-of-War off St. Helena, and in Table Bay, a pair, in stipple, proofs before any letters, after R. Dodd (68) *Colnaghi & Co.*, £4 18s.

2951 Admiral Rodney defeating the Spanish Fleet, engraved by R. Laurie, after R. Dodd (69) *Rimell*, £1 16s.

DUNKARTON (ROBERT, 1744-1811?).

2952 Melancholy, after Romney (Mrs. Yates) (42), very fine (70) *Fawcett*, £2 12s.

EARLOM (RICHARD, 1743-1822).

2953 Sir Edward Astley, after West (3), and Admiral Samuel Barrington, after B. Wilson (7), fine impressions (71) *Meyer*, £1 12s.

2954 Thomas King and Sophia Baddeley in "The Clandestine Marriage," after Zoffany (26), proof before letters, with full margin (74) *Colnaghi & Co.*, £4 4s.

2955 James McArdell (28), brilliant proof before letters, with large margin (76) *Colnaghi & Co.*, £6

2956 Colonel Mordaunt's Cock-match, after Zoffany (29), engraver's proof before any letters, undescribed, with full margin, in perfect condition, and the key plate (78) *Brewin*, £6

2957 Colonel Mordaunt's Cock-match, proof with open letters, very fine, with large margin, and the key plate (79) *Lauser*, £3 5s.

2958 Thomas Pownall, Lieut.-Governor of New Jersey, after Cotes (33), scarce (80) *F. Daniell*, £7 6s.
2959 The Royal Academy, after Brandoin (44), engraver's proof before any letters (81) *Fawcett*, £2 4s.
2960 The Pantheon, after Brandoin (45), proof before letters, with good margin (82) *Fawcett*, £4 8s.
2961 The Female Freemason (Mrs. Aldworth), proof before all letters, with the exception of the artist's name, which is etched, very rare (83) *Fawcett*, £4 14s.
2962 The Embassy of Hyderbeck, after Zoffany (49), brilliant proof with open letters, with full margin, and the key plate (86) *Brewin*, £1 14s.
2963 The Good Child, after T. Duchée, and a trial proof of the same (88) *Fawcett*, £2 6s.
2964 Newfoundland Dog saving a Child from Drowning, and the Child restored to his Family, after Eckstein, a pair (90) *Mrs. Hunt*, £1 16s.
2965 The same prints, but brilliant open letter proofs, with full margins (91) *Lauser*, £4

FABER (JOHN, jun., 1684-1756).

2966 James Duke of Athol, after Davison (16); and Sir Robert Walpole, after Vanloo (372), before the address was altered (92) *Fawcett*, £1 14s.
2967 William III., after Wyck (387), fine, with large margin (94) *Fawcett*, £7 10s.

FISHER (EDWARD, 1730-85).

2968 Miss Farren in the character of Hermione, after Zoffany (17) (99) *Grose*, £1 11s.

GREEN (BENJAMIN, 1736-1800).

2969 Lord Pigot, on horseback, after G. Stubbs (2), proof before letters, with large margin (104) *Rimell*, £2 5s.
2970 The Same, proof before letters, with large margin (105) *Fawcett*, £11
2971 The Lion and Stag, after G. Stubbs, print, and proof before any letters, a pair (109) *Rimell*, £1 14s.
2972 Lion attacking a Horse, after the same, engraver's proof before any letters, with large margin (111) *Rimell*, £1 12s.

GREEN (VALENTINE, 1739-1813).

2973 Elizabeth, Countess of Ancrum, after Falconet (3); and Miss Cabben, after G. Willison (18), (112) *Maggs*, £1 10s.
2974 Joseph and John Gulston, after F. Cotes (59) (114) *Mrs. Hunt*, £1 10s.
2975 William Innes, "To the Society of Goffers at Blackheath," after Abbott (75), very fine impression (115) *Colnaghi*, £21
2976 Miss C. Spencer, after Hamilton (123), fine impression (117) *Lauser*, £1 12s.
2977 Miss C. Spencer, after Hamilton, brilliant proof before letters (118) *Colnaghi*, £4

2978 The Virtuous Comforted, and The Profligate Punished, after E. Penny, a pair (158), brilliant proofs before letters, with large margins, a pair (123) *Grose*, £1 15s.

GREENWOOD (JOHN, 1729-92).

2979 John Wesley, after Hone (5), very fine impression, before the plate was cut (126) *Fawcett*, £9 10s.
2980 George Whitefield, after the same (6), very fine impression before the plate was cut (127) *Colnaghi & Co.*, £3 5s.

GOSSE (THOMAS).

2981 Foundling the Settlement of Port Jackson at Botany Bay; and Transplanting the Bread-fruit Trees from Otaheite, a pair, scarce (128) *Rimell*, £4 10s.

HOUSTON (RICHARD, 1721-75).

2982 Colonel Isaac Barré, after Hamilton (5), (129) *Maggs*, £1 12s.
2983 Miss Beatson, after C. Read (7), very fine, with large margin, and the copy of the same by E. Judkins (130) *Maggs*, £2 2s.
2984 Queen Charlotte with the Prince of Wales, after R. Pile (23), with large margin (133) *Fawcett*, £1 11s.
2985 Queen Charlotte, after Zoffany (25); and George III. after the same (43), a pair, brilliant proofs before letters, with large margins (135) *F. Daniell*, £3 7s. 6d.
2986 John Glyn, with Wilkes and Horne (48), (139) *Fawcett*, £2 7s.
2987 William Pitt, afterwards Earl of Chatham, nearly life size (94), fine impression (145) *Lord Bentinck*, £5 17s. 6d.
2988 Harriet Powell, after C. Read (99), with large margin (146) *Rimell*, £2 14s.
2989 James Sayer, a boy fishing, after Zoffany (109), brilliant proof before letters, with full margin (148) *Mrs. Hunt*, £3 15s.
2990 Catherine Wodhull, whole-length, after Zoffany (124), fine, with large margin (150) *Maggs*, £2 10s.

HUMPHREY (WILLIAM, 1740?-95?).

2991 Madame Du Barry, after B. Wilson (8), before the plate was cut (156) *Maggs*, £1 14s.

LAURIE (ROBERT, 1740-1800?).

2992 Elizabeth, Duchess of Argyle, after C. Read (3), very fine impression, with large margin (159) *Colnaghi*, £10 15s.
2993 Mrs. Baddeley, after Zoffany (5), early impression (160) *Fawcett*, £2 12s.
2994 Mrs. Banks, after Hamilton (6), (161) *Maggs*, £1 10s.
2995 Queen Charlotte, after Zoffany (10); and George III., after the same (23), a pair, proofs before letters (162) *Fawcett*, £2
2996 Garrick's Farewell to the Stage, after T. Parkinson (20), fine impression (165) *Colnaghi*, £3 12s.
2997 Sir John Jervis, after Stuart (31), proof before any letters (168) *Meyer*, £1 13s.
2998 Sir John Jervis, the Same, second state; and Another, third state, when Earl St. Vincent (169) *Meyer*, £1 17s.

2999 E. Shuter, with Quick and Mrs. Green, in "She Stoops to Conquer," after Parkinson (35), very fine (170) *Maggs*, £2 4s.
3000 George Washington, "from the original portrait painted at the request of the Corporation of the University of Cambridge in Massachusetts," brilliant proof before any letters, and before the map of New York was engraved, in perfect condition, most rare (171) *Kennedy*, £28
3001 The same Portrait, but with the Map of New York, open letters, scarce (172) *Kennedy*, £14
3002 The Village Ghost, after Singleton, proof before any letters (174) *Martin Colnaghi*, £4 8s.
3003 The Full of the Honey-Moon; and The Wane of the Honey-Moon, after F. Wheatley, a pair, proofs before any letters (177) *Martin Colnaghi*, £36
3004 The same subjects, open-letter proofs, with large margins (178) *F. Daniell*, £10
3005 A Tigress, after G. Stubbs; and Hector the celebrated lion, a pair (180) *Rimell*, £1 15s.
3006 The Seasons—Spring, Summer, Autumn and Winter, represented by Females, fine impressions, with large margins (181) *Maggs*, £2 16s.
3007 Girl with dove, proof before any letters (183) *Maggs*, £1 12s
3008 The Flemish Ratcatcher, after Ostade; a Green Stall; etc., all fine, with large margins, three prints (191) *Lauser*, £1 10s.

McARDELL (JAMES, 1710-65).

3009 Mary, Duchess of Ancaster, after Hudson (1), third state (193) *Noseda*, £5 15s.
3010 George, Duke of Buckingham, and his brother, after Vandyck (34), fine, with large margins (195) *Kennedy*, £4 6s.
3011 Mary, Lady Coke, after Ramsay (43), fine with large margin (197) *Martin Colnaghi*, £4 10s.
3012 Maria Countess of Coventry, after Cotes (199) *Maggs*, £1 18s.
3013 David Garrick, as Hamlet, after B. Wilson (78), second state (202) *Maggs*, £3 3s.
3014 Lady Grammont, after Lely (91), before the address of E. Fisher (205) *F. Daniell*, £1 14s.
3015 Judge Holt, after Sir G. Kneller, proof before any letters (207) *Fawcett*, £3 12s.
3016 Lady Middleton, after Lely (129), fine, with large margin (209) *F. Daniell*, £2 4s.
3017 Robert Monckton, Governor of New York, after Hudson (130), fine (210) *Kennedy*, £2 14s.
3018 Rachel, Countess of Southampton, after Vandyck (168), second state, before name of personage, fine, with large margin (215) *Harvey*, £2 6s.
3019 Lords John and Bernard Stuart, after Vandyck (174), fine, with large margin (216) *Martin Colnaghi*, £3 10s.
3020 The Mathematician, after Rembrandt, very fine, with large margin (220) *Masters*, £2 12s.
3021 The same Print, but brilliant proof before any letters, with full margin (221) *Noseda*, £3 16s.

3022 Time clipping the Wings of Cupid, after Vandyck, proof before any letters ; and the same, in a late state, a pair (225) *Noseda*, £2 18s.

PETHER (WILLIAM, 1731-1800).

3023 The Standard Bearer, after Rembrandt (42), fine, with large margin (234) *Lauser*, £1 15s.

PURCELL (RICHARD, 1736-65).

3024 Miss Eyebright, after G. Wilson, fine, with full margin (239) *Maggs*, £1 10s.

3025 Girl, with a Candle, after H. Morland ; and a Lady, after Vander Myn, two prints (242) *Maggs*, £1 12s.

SIR JOSHUA REYNOLDS (*after*).

3026 Elizabeth, Countess of Ancrum, by J. Wilson (3) (244) *Fawcett*, £1 16s.

3027 Mrs. Blake as Juno, by J. Dixon (7), brilliant impression of the third state, in perfect condition (247) *Maggs*, £7 7s.

3028 Admiral Boscawen, by McArdell (24), before the plate was cut ; and the same, the plate retouched and cut (249) *Brewin*, £2

3029 Maria, Lady Broughton, by T. Watson (8), fine, with large margin (250) *Lauser*, £4 16s.

3030 Lady Sarah Bunbury, by E. Fisher (6) (251) *Brewin*, £1 11s.

3031 Edmund Burke, by J. Watson (20), fine impression of the third state (252) *Martin Colnaghi*, £7

3032 Lord Camden, whole length, fine, with large margin (253) *Vaughan*, £2 10s.

3033 Lady Almira Carpenter, by J. Watson (26), fine early impression, with margin (254) *Davis*, £2 12s.

3034 Jemima, Countess Cornwallis, by J. Watson (35), early impression (256) *F. Daniell*, £2

3035 The Misses Crewe, by J. Dixon (12), fine old impression of the fifth state (257) *Maggs*, £3 5s.

3036 William, Duke of Cumberland, by C. Spooner (10) (259) *Fawcett*, £1 14s.

3037 Lady Ann Dawson, by McArdell (52), old impression (260) *Pinder*, £1 14s.

3038 Archbishop Drummond (49), second state, but before the separate plate of inscription ; and George, Lord Edgcumb, by E. Fisher (16) (261) *Fawcett*, £1 12s.

3039 Charles James Fox, with Lady Sarah Lenox and Lady Strangways, by J. Watson (91), second state, before the publication line was erased (263) *Brewin*, £5

3040 Lady Gideon, by T. Watson (17), second state, fine impression (265) *Lauser*, £2 12s.

3041 Oliver Goldsmith, by J. Marchi (7), brilliant proof before letters, with large margin (266) *Colnaghi & Co.*, £25

3042 Frances Anne Greville and her Brother, by McArdell (93), fine, with large margin (268) *Rimell*, £3 7s.

3043 Mrs. Hale as L'Allegro, by J. Watson (70), fine, with large margin (269) *F. Daniell*, £5 5s.

3044 Dr. Samuel Johnson, by J. Watson (82), very fine impression, with large margin, and in perfect condition (270) *Maggs*, £6 15s.

3045 Lady Elizabeth Keppel, by E. Fisher (36), fine, with large margin (271) *Lauser*, £8 15s.

3046 Lady Elizabeth Lee, by E. Fisher (37), very fine, with large margin; and the same, the plate retouched and cut (273) *Maggs*, £2 18s.

3047 Elizabeth Duchess of Manchester and her Son, by J. Watson (97), first state, brilliant impression with good margin, and in perfect condition (275) *Lauser*, £10 5s.

3048 Caroline Duchess of Marlborough and her Daughter, by R. Houston (76), brilliant proof before letters, with large margin (276) *Martin Colnaghi*, £10

3049 Nelly O'Brien, by J. Wilson (11), brilliant impression, with large margin (277) *Martin Colnaghi*, £5 10s.

3050 Elizabeth Countess of Pembroke and her Son, by J. Dixon (27), very fine impression of the second state, before the alteration in the address, with large margin (279) *Martin Colnaghi*, £3 10s.

3051 Harriet Powell as Leonora, by R. Houston (100), very beautiful early proof before any letters, and with the inscription space uncleared, rare (280) *Martin Colnaghi*, £18

3052 The same Print, but with the inscription (281) *Maggs*, £2 12s.

3053 Sir Joshua Reynolds, by J. Watson (123), early impression, with large margin (282) *Maggs*, £2 4s.

3054 Bell, Countess of Sefton (Lady Molineux), by J. Watson (102), second state, fine impression, with margin (286) *F. Daniell*, £2 4s.

3055 Lady Charles Spencer, by J. Pott, fine impression, with margin (288) *Halketh*, £4

3056 Georgiana, Countess Spencer and her Daughter, by C. Corbutt (70) (289) *Halketh*; £2 4s.

3057 Maria, Countess of Waldegrave, and her Daughter, by R. Houston (121), very fine, with large margin (291) *Stewart*, £1 18s.

3058 The Ladies Yorke, by E. Fisher (61), fine, with large margin (292) *Mrs. Hunt*, £4

3059 Cupid as a Link-boy, by J. Dean, very fine proof before letters, with full margin (293) *Colnaghi & Co.*, £5

3060 The same plate, but in print state (294) *Davis*, £1 14s.

3061 Mercury as a Pickpocket, by J. Dean, very fine proof before letters, with full margin (295) *Colnaghi & Co.*, £5 5s.

SMITH (JOHN RAPHAEL, 1750-1812).

3062 The Romance, and the Dream, after R. Westall, a pair, open letter proofs, with large margins (316) *Colnaghi & Co.*, £8

SPILSBURY (JONATHAN, 1786-1810).

3063 Queen Charlotte (10), scarce; and George III. (18), a pair (319) *Fawcett*, £1 13s.

3064 Thalia, after A. Kauffmann (39), proof before any letters; and the Same in a later state (320) *Sinclair*, £1 14s.

TURNER (CHARLES, 1773-1857).

3065 John Jackson, the Prize-fighter, after B. Marshall, open letter proof (325) *Sinclair*, £5 5s.

WATSON (JAMES, 1740-90).

3066 Mary, Lady Boynton, after F. Cotes (13), fine (329) *Noseda*, £7 15s.

3067 Frances, Lady Bridges, after the Same (14), fine, with large margin (330) *F. Daniell*, £1 12s.

3068 Anne Elliott, after Kettle (51), second state, very fine (333) *Fawcett*, £3 10s.

3069 The Same Plate altered to a Portrait of Nancy Parsons (334) *Martin Colnaghi*, £2 10s.

3070 The Honble. Robert Monckton, after West (103) (338) *Noseda*, £3 4s.

3071 Nancy Parsons, whole-length, seated on a sofa, after Wilson (114), brilliant proof before letters, with margin (340) (see *supra*, No. 3069) *Martin Colnaghi*, £8 15s.

3072 Mary and Humfrey Stuart, after C. Read (137), fine, with large margin (342) *F. Daniell*, £2 7s. 6d.

WATSON (THOMAS, 1743-1800?).

3073 Miss Lumsden, after G. Willison (23), brilliant proof before letters, with large margin (345) *Lauser*, £2 12s.

[MAY 18TH, 1897.]

PHILLIPS, SON & NEALE.

A COLLECTION OF PAINTINGS (WITH A VARIETY OF OBJECTS OF ART AND VERTU BELONGING TO THE BARONESS HIRSCH).

On May 18 Messrs. Phillips, Son and Neale disposed of a good collection of oil-paintings from various sources, among them "The Tower," and "Petit Chaville," two very small canvases by Jean Baptiste Camille Corot, the French painter (1796-1875). The price realised in each case was £85 (*Ward*). These were the most important subjects in the collection.

On the previous January 11 the same auctioneers dispersed some very fine French and other objects of art and vertu in Bath House, Piccadilly, the property of the Baroness Hirsch. The sale realised £3,146, the principal lots being as follows:

3074 A Louis XVI. tulipwood kneehole Writing-table, massively mounted in chased metal gilt, 5 ft. 3 in. long (18) *Wertheimer*, £100 16s.

3075 Four carved and gilt Louis XVI. Armchairs, gilt and covered in silk brocade (85) *Harris*, £74

3076 A Settee to match (91) *White*, £52

3077 A 4 ft. 9 in. Louis XV. Kingwood Writing-table, chased metal mounts (96) *Hamburgher*, £68 5s.

3078 A carved and gilt Louis XV. Screen (101) *Johnson*, £42
3079 A pair of 21 in. blue and white Oriental Cisterns (112, 113) *Jacobson*, £41
3080 A 5 ft. Louis XVI. tulipwood and rosewood Bookcase, chased metal mounts (123) *Wertheimer*, £150
3081 A 7 ft. Louis XVI. tulipwood and rosewood Bookcase (124) *Wertheimer*, £180
3082 A bronze of Cupids and Goats by Denif, and a pair of metal gilt Candelabra for twelve lights supported by bronze mythological figures (139, 140) *O'Donoghue*, £126
3083 Three bronze and gilt empire reclining Figures on metal gilt and bronze bases, supported by figures of lions (158, 159) *Harris*, £53 11s.
3084 Six carved and gilt Italian Armchairs in old gold embroidered satin (195) *Harris*, £76
3085 A Louis XIV. bracket Clock in buhl and tortoise-shell Case by Delormé (202) *Hamburgher*, £80
3086 A 6 ft. 6 in. carved mahogany Writing-table with sixteen drawers (208) *Derbyshire*, £100
3087 A pair of finely-chased metal gilt Candelabra for six lights, surmounted with statuettes representing Africa (222) *Myers*, £78 15s.

[MAY 22ND AND 24TH, 1897.]

SOTHEBY, WILKINSON & HODGE.

A COLLECTION OF AUTOGRAPH LETTERS AND HISTORICAL DOCUMENTS.

3088 Garrick (David). A. L. s., 4 pp., 4to., *Hampton*, 7 o'clock and a cloudy morning, to Prince Hoare, very interesting. "The world is at an end & I shall prepare for Execution. *Go without you!* Go to Heaven without Virtue, or to a turtle feast without a Stomach—GO WITHOUT YOU! I'll be d—d if I do—we shall wait (not with patience) for the going off of your cursed Gout—I am afraid that he likes his present establishment too well not to stay ye best part of the Summer, he is a Liquorish rogue, & where can he revel so much in ye luxuries of the time as in his present tenement. All your fasting & praying will not drive him from thence for some time." "Two glasses of Champaign which I drank yesterday with Earl Spencer at Wimbledon are now tickling the ball of my great toe. We were made for each other in the social concert of life," etc. (27) *Daniell*, £7 10s.
3089 Hume (David). Scotch Historian, A. L. s., 1 p., folio, *Edinburgh*, 15 Aug., 1757, to Dr. Roebuck at Birmingham, recommending him two Relations, Mr. Hume and Dr. Hume, who are visiting Birmingham, "I hope you do not persevere in your king-killing anti-monarchical Principles which

I never could reclaim you from, when you was here. But I fancy, you thought I became a better Bairn towards the end of the Volume, of which you did me the favor to peruse the beginning. Pray, how stand I in the opinion of your Club of Loyalists? I forget the name, but I fancy I am but little more in their good Graces than Yourself," etc. (43)
W. Brown, £3 3s.

3090 Lamb (Charles). A. L. s., 1 p., 4to., n. d., to Basil Montagu, scarce, "I am writing from Hone's possible Coffee House, which must answer if he can find means to open it, which unfortunately flags. We propose a little subscription, but I know how tender a subject the pocket is. Your Advice may be important to him" (54) *Barker*, £3 3s.

3091 Shelley (Percy B.) Poet. A. L. s., 1 p., 4to., *Tanyvalt, Tremadoc, Carnarvonshire*, Dec. 24, 1812, to Clio Rickman, very fine early letter, written in his 20th year, with list of books wanted, covering 2 pp., together 3 pp. 4to. "I prefer employing a countryman and a man of a liberal and enlightened mind to a stranger. I should wish for such editions of the Classics I have mentioned as have translations" (85) *Maggs*, £7 17s. 6d.

3092 Vancouver (George). Navigator. A. L. s., 2 pp., 4to., *Petersham*, Jan. 11, 1798, to Jas. Sykes, rare, on money and other business matters (106) *Barker*, £3 3s.

3093 Browne (H. K., "Phiz"). Illustrator of Works of Dickens, very fine and amusing A. L. s., 4 pp., 4to., signed Hablot K. B., dated 22 Sep., 1867, to "My dear Ada," with clever Sketches of the Alphabet, and Sketches of Notting Hill and Kensal Green, and other Sketches (114) *Brown*, £6 5s.

3094 Burns (Robert). A. L. s., 3 pp., folio, *Mauchline*, 1 Oct., 1788, to Peter Hall, extremely fine and interesting letter, being examination and criticism on the Address to Loch Lomond (116) *Brown*, £25

"I have been in this Country about 3 days, and all that time my chief reading has been the Address to Lochlomond you were so obliging as to send me, were I impannelled one of the Author's Jury to determine his criminality respecting the sin on Poesy, my verdict should be Guilty! A Poet of Nature's making! It is an excellent method for improvement, and what I believe every Poet does, to place some favourite classic author in our own walks of study and composition as a Model. Your Author had not mentioned the name, I could have at half a glance, guessed his model to be Thomson. Well my brother Author forgive me if I venture to hint that his imitation of the Immortal Bard is in two or three places rather more servile than such a genius as his required.

'They soothe the madding passions all to peace.'
'Address.'

'To soothe the throbbing passions into peace.'
THOMSON.

I have read Thomson at the same time and I think the versification of the address in simplicity, harmony and

elegance fully equal to the Seasons," etc. "I must beg your pardon for this lengthened scrawl. I had no idea of it when I began. I should like to know who the author is, but whoever he be, please present him with my grateful thanks for the entertainment he has afforded me." A note at the back states that the Address was the work of Rev. Dr. James Cririe, Minister of Dalton in Dumfriesshire.

3095 Nelson (Lord). A. L. s., "Bronte Nelson," 2 pp., 4to. *Palermo*, Jan. 14, 1800, to Sir William Hamilton, extremely fine specimen (164) *Daniell*, £5 2s. 6d.

"At a meeting at which I had the honour of being present and consulted on the state of the Island of Malta, in the latter end of last Nov. and the necessary means to be taken for the maintenance of the Maltese in arms, and the poor Inhabitants, it was agreed by your Excellency, General Acton and the Count Halinski, on the part of Great Britain, Sicily and Russia, that each power should bear a proportion of the expense arising from the distressed state of the poor Maltese. His S. M^y immediately directed and it was paid to me to send to Malta Eight thousand ounces. This money Governor Ball having acquainted me being very nearly expended and it being absolutely necessary that money should be supplied for the afore mentioned services, and the Russians having gone to Corfu, I can only look to Your Excellency for assistance on the part of our Government similar to that granted by H. S. Majesty. I have therefore most earnestly to request that Your Excellency will on the part of our Royal Master, supply the Maltese with 8000 ounces in order to keep them a short time from starving and before any more wants may arise I hope that the French will be drove out of La Vilette, or orders recd. from His Majesty, for the conduct Your Excellency is to pursue on this extraordinary occasion. It is not necessary for me to dwell on the very great importance to our Levant trade of the French being entirely driven from the Island of Malta."

3096 Collingwood (Cuthbert, Lord). Celebrated Admiral. A. L. s. "Cuthbert Collingwood," 2 pp., folio, *Dreadnought*, Aug., 1805, *off Cadiz*, to Sir Richard Bickerton, extremely fine and interesting specimen (181) *Barker*, £2

"I have recd. your letter of the 31st last, and am very glad to find you have determined to take such a station as may enable you to join me, if a superior force should come from England. The great object of the Enemy is obviously to get their squadron out of the Mediterranean to form a Junction with the ships at Cadiz, then to proceed Northward where is the Butt and mark of all their operations, while you are so situated with your Squadron that you can form a junction with me before they can with Cadiz, they will be very circumspect how they proceed, indeed I think their attempt is a measure devoutly

to be wished. In the meantime all the movements of our ships in the upper parts of the Mediterranean, should be made with an increased caution as they are unsupported by strength. The Hydra is now in the Straights entrance between Trafalgar and Epartet, whenever you come through, by keeping your squadron a little open, they will not fail to fall in with her, and whenever I can I will have two ships for the purpose of meeting you. They are making all the exertion in Cadiz that Spaniards are capable of and will now be urged by the late events to continue them. I hope we shall soon have the particulars of Sir Robert Calder's affair, even their account of it seems to promise it satisfactory to our most sanguine hope. I have been plagued by the Neutrals and their Consuls about their trade to this Port, but have completely stopped it now, after having been obliged to seize on several Americans."

3097 Burns (Robert). A. L. s., 1 p., 4to., *Dumfries*, Sept. 22nd, 1794, to Robert A. Riddell (221) *Brown*, £7 10s.

"You must by this time have set me down as one of the most unkind and ungrateful of men, not until now to have answered your extremely obliging letter. The fact is, I was determined to answer you in the way *of my trade*, in a poetic epistle, . . ." etc.

3098 Byron (George Gordon Byron, Lord) the Poet. A. L. s., "N. B.," 2 pp., 4to, *Pisa*, May 17th, 1812, to John Hay, writes that he has lost his natural daughter (Allegra), who succumbed to a fever; very fine specimen, complete with address and seal, unpublished (223) *Barker*, £6

"With regard to the Pisan affair, it remains where it did, nothing done, much said, and little discovered. They have exiled Tita, *acquitting him entirely* of anything to do with the *fact*, but sent him away because he wore large mustachios, &c., expecting that he and I, &c., carried arms, &c., and put Pisa in fear, &c., &c., &c.; the other man is still detained (I mean G's servant), and Mr. Dawkins writes that the Tuscan Government do all they can to suppress the business altogether, but that he will urge them through with it, as it is proper to do so. The accounts in the English papers have been nearer the truth than you imagine. . . .," etc.

3099 Cowper (William). A. L. s., 3 pp., 4to., and address, Sept. 22, 1762, a very early and interesting letter (227) *Stratton*, £3 16s.

"This world is a shabby fellow, and uses us ill, but a few years hence there will be no difference between us and our Fathers of the Tenth Generation upwards. I could be as Splenetick as you and with more reason if I thought proper to indulge that Humour; but my resolution is, and I would advise you to adopt it, never to be melancholy while I have a hundred pounds in the world to keep up my spirits. God knows how long that will be, but in the mean time I triumphe. If a great man struggling with misfortunes is a noble object, a little man that despises them is no con-

temptible one, and this is all the philosophy I have in the world at present; it savours pretty much of the Ancient Stoic, but till the Stoics became Coxcombs, they were in my opinion a very sensible sect; if my Resolution to be a great Man was half so strong as it is to despise the shame of being a little one, I should not despair of a house in Lincoln's Inn Fields with all its appurtenances. . . .," etc. This remarkable and interesting letter was written during the poet's youthful days, shortly before he was nominated a clerk in the House of Lords, and whilst studying under an attorney.

3100 Collingwood (Cuthbert, Lord), Admiral, who was the first to advance at the Battle of Trafalgar, of whom Nelson said "See that gallant fellow, how he carries his ship into action"; on Nelson's death he completed the victory, Oct. 21, 1805. A. L. s., 7 pp., 4to., Oct. 22, 1809, from the "Ville de Paris" to Captain Bayle, a holograph letter of extraordinary length and interest, gives his opinion on Court-martials, sketches the character of Lord Cochrane; after graphically describing a siege he says: "So you see, my dear Sir, should Lord Cochrane never come here again, we have active and skilful officers who can do their duty to admiration without the advantage of his example. The French have a strong squadron at Toulon—it is said they are coming to Barcelona—and yet the Spaniards have a great army under Blake." At the conclusion of a detailed account of a fight with the French he writes: "And the French did all the drudgery of burning and swamping themselves, which was really kind; how well Bonaparte must have educated his admirals; it is a pleasure to have to act with such polite people—they save you the trouble of beating them by ruining *themselves*," etc. (230)

Jacques, £3 3s.

3101 Evelyn (John) to Samuel Pepys. A. L. s., 1½ pp., folio. Interesting as relating to the formation of the Royal Society, dated March 1st, 1685 (238) *Barker*, £5

"Some gents' of the Society (who Deipnosophise this night at Jos. Williamson's) have laid their commands upon me to intreate their President would give them a meeting in St. James's Park about five o'clock this evening to view a spot of ground, which they believe His Majesty might be induced to grant the Society to build on," etc.

3102 Evelyn (John) to Samuel Pepys. Holograph Letter, 3 pp., folio, and complete with auto, address to Mr. Pepys, by whom it is endorsed as follows: "*Deptford*, October 4th, 1689. Mr. Evelyn to Mr. Pepys in prosecution in all respects of his former of the 26th August." A long and learned letter upon the reasons of additions and corruptions of the English language. He proposes to his correspondent the formation of a new English Dictionary, and divides his proposition under several heads, and gives illustrations of the methods to be used in compiling. He quotes a number of French words, and complains we have no equivalent for these in English. Criticises the "conversation and visits

of forme between well-bred persons." Refers to his personal affairs, and says he has lately had so many visions and dreams that he fears Mr. Pepys will consider he is becoming a dotard. Mentions his wife, and says she is of a much sedater temper than himself, and that she often finds him reciting long stories aloud in his sleep, and that she diverts him by the subsequent recital of them. He then gives a dissertation upon the subject of dreams and visions, etc. A long letter full of interesting matter, and written in a very versatile manner, with fine intaglio seal, unpublished (239) *Pearson*, £10 10s.

3103 Fairfax (Sir Thomas). A. L. s, 1 p., folio, *York*, March 18th, 1641. To his father, with seal and address, fine specimen (244) *Barker*, £9

"The King is com this night to Yorke ther was nott many gentlemen to attend him in because ther notis was short, but multitudes of people crowded after with expressions of joy. His Matie. was pleased to see the assurance he had of the affection of this County to him maid him trust himselfe with us & that if he could doe them any good he would be always ready to doe it & bad the Sheriff aduise with the gentlemen on those things they did desire both for their religion and privilidges & he would give them his assistance in part . . . he commanded likewise the Sheriff to give command that no papist should come to Court. . . . Nothing is more desired than a good accord between King and Parlement wch I pray God may be speedy. . . ." etc.

3104 Garrick (David). A. L. s., 2 pp., 4to., *London*, May 11th, 1767. Addressed to the Rev. Charles Jenner (245) *Barker*, £4

"Your little piece came to my hand when I was setting out for Bath. I took it with me and have read it more than once. I do assure you that I should have great pleasure in being serviceable to you in any way; but the *Philosopher* is a character that I am afraid would fail of success upon the Stage. . . ."

3105 Johnson (Dr. Samuel). A. L. s., 1½ pp., 4to., March 2nd, 1782, to Dr. Taylor, with address (255) *Barker*, £4 10s.

"I am sorry to hear that you are not well, I have had a very troublesome night myself, I fancy the weather may hurt us; if that is the case, we may hope for better health as the year advances. I had a letter last night from Mr. Langley, which I will show you to-morrow; which will, I believe, incline you to doubt Mr. Flint's veracity . . ." etc.

3106 Keats (John). A. L. s., 1 full-page, 8vo., *Hampstead*, Thursday morn, to Horace Smith, unpublished (257) *Quaritch*, £7 2s. 6d.

"My brothers are expecting me every day in Devonshire, and I have some days' work before I can go thither. . . . I am greatly amused with your Poem. It has a full leven of wit and imaginative fun . . . remember me to Shelley and Kingston."

3107 Nelson (Lord). 1½ pp., 4to., written with his right hand, and signed "Horatio Nelson," addressed to Lieut. Suckling,

dated April 15th, 1786, from H.M.S. "Boreas," Barbadoes (273) *Pritchard*, £5 17s. 6d.

"Your kind letter I received by Captn. Sterling . . . . . I am sorry to hear you are placed in so truly a disagreeable situation, but ere long I hope you will be removed from it. Even Canada will be much preferable to such a Vile Hole as Prince Rupert. I have sent your brother down in hopes that he will be able to make the place something more comfortable, and most probably the Boreas wlll be at Prince Rupert before long for wood, &c., when I shall have great pleasure in seeing you," etc.

3108 Nelson (Lord). Autograph Draft, 2½ pp., 4to., signed "H. N.," most important historical document to the French Commander at Malta, October, 1798 (274) *Pearson*, £6 10s.

"In addressing to you this letter, containing my determination respecting the French now in Malta, I feel confident that you will not attribute it either to insolence or impertinent curiosity, but to a wish of having my sentiments clearly understood. The present situation of Malta, I am told, is this, the inhabitants are in possession of all the Island, except the town which is in your hands, and that the port is blocked by a Squadron belonging to his Britannick Majesty. My objects are to assist the people of Malta in forcing you to abandon the Island, that it may be delivered into the hands of its lawful Sovereign, and to get possession of the Gme. Tell, Diana, and Justice. To accomplish these objects as speedily as possible, I offer that, on the delivery of the French ships to me that all the Troops and Seamen now in Malta shall be landed in France without the condition of their being prisoners of war. . . . If my offers are rejected, or the French ships make their escape notwithstanding my vigilance, I declare I will not enter into or join in any capitulation which the General may, hereafter, be forced to enter into with the inhabitants of Malta, nor will I ever permit any which may be like the present much less will I intercede for the lives or forgiveness of those who have betrayed their country. I beg leave to assure you that this is the determination of a British Admiral," etc.

3109 Pompadour (Jean Antoinette, Marchioness of), mistress of Louis XV. A. L., 1 p., 8vo., Sept. 3rd, 1753, to the Duc de Chartres, mentions the Duc de Mortemart and the illness of his father, and concludes "bon soir, mon cochon, malade ou en santé, je vous aime bien véritablement," a very lively and piquant letter (278) £4 4s.

3110 Sterne (Lawrence). A. L. s., 1½ pp., 4to., addressed to Mr. Beckett, Bookseller, in the Strand, dated *Montpelier*, Oct. 18th, 1763, fine and rare (283) £8 8s.

"I wrote my last letter to you from hence with so much haste that I forgot the principal thing that I had in my intention, and which I had in a former letter desired you to be so good as to inform me about—I mean what is the real state of our accounts; or in other words, how many

sets of *Shandy* have you got off to booksellers and others since the 7th of last April. I am much obliged to you for your leave to let me draw upon you for the summ you mentioned—but should be infinitely more easy to know how much you have in your hands of mine. Wherefore dear sir favour me with an exact state of this—for tho' tis more a matter of Curiosity than any Thing else—Yet I would rather have it satisfyed now than 3 months hence, when I shall see you and have all things in Course settled. . . ." etc.

3111 Swift (Jonathan). Autograph MS., 2½ pp., 4to. (not dated, but 1714), commencing: "To the Right Honourable the Lords Spiritual and Temporal in Parliament assembled. The humble petition of Jonathan Swift, D.D. and Dean of the Cathedral of St. Patrick's, Dublin, most humbly sheweth:" This most interesting petition, which is entirely in the autograph of Dean Swift, refers to how "when your petitioner was driving home with his two servants, one before and one behind him, he was surprised by two gentlemen, in a chaise drawn by two high mettled horses, in so violent a manner that his servant who rode behind him was forced to give way at the utmost peril of his life. Thereupon your Petitioner made what speed he could." Dean Swift then describes in quaint terms how his pursuers came in contact with him, and how by accident he got into a ditch and "mildly expostulated with them." Thereupon one of the gentlemen said: "Damn you, is not the road as free for us as for you?" and calling for his servant, who rode behind him, said, "Tom (or some such name) is the pistol loaded with ball?" To which the servant answered, "Yea, my lord," and gave him the pistol. Your Petitioner then said to the Gentleman: "Pray, sir, do not shoot, as my horse is apt to start, by which I shall endanger my life." The writer then, having discovered that the Gentleman was Lord Blaney, to whom he was formerly introduced during Mr. Secretary Addison's government: "your Petitioner is informed by learned counsel that there is no law now in being which can justify the said lord under colour of his peerage to assault any of his Majestie's subjects on the King's highway," etc., and he begs that in future he may have protection (284) *Barker*, £6

3112 Reynolds (Sir Joshua). A. L., s., 2 pp., 4to., complete with address, an exceedingly fine letter to Strahan, in perfect preservation, dated June 1st, 1788, with portrait; mentions that he is extremely mortified that he cannot see his correspondent to-day, as he is obliged to dine with some friends at Richmond, and says: "I only beg you to believe that this does not proceed from a capricious disposition. I consider such engagements as I was under to-day, with you, in a much more serious manner than the generality of the world, and nothing but such circumstances as I am convinced would satisfy you, had I time to explain them, make me now break my engagement. . . ." etc. (296)
Pearson, £5 10s.

3113 Rubens (Peter Paul), the great Painter. A. L. s., 3 pp., folio, dated from *Antwerp*, 19 Nov., 1626 (297) *Pearson*, £26

Is troubled how to reply, as he has nothing worthy his attention. This court is quieter than ever, the Marquis being at Dunkirk urging on the naval preparations to give offence to the English, whose fleet has in great part returned, having suffered from storms. Marvels that the English plunder the ships and commit outrages on France without thinking that they are subject to reprisals, just as they suffered a *quid pro quo* at Bordeaux. They trust in their maritime power, and the advantage of their Island; believes they will find it difficult to carry on war against Spain and France; does not consider this a fitting time for the negotiations of Marshal de Bassompierre, for the King of England will not readmit the Bishop [of Mende] and priests who have been driven out of England. The attempt on Sluys has been followed by a totally different matter, for a truce has been agreed upon between the inhabitants of Sluys and the neighbouring villages, and of Bruges and the surrounding country, whereby they abstain from war among themselves and will treat of free commerce. This peace was unexpected and appears strange to everybody. Does not know anything of the difficulty concerning the new canal, but believes the work is advancing diligently; of the success of the work he delays speaking till it is finished, but up till now considers it has gone on well. In Holland it is said that the work will have no result, and that it is impossible since they have tried in vain to check it. It is true that the peasants play the devil in Germany, being almost in accord with the Emperor. Mansfelt has again penetrated into Silesia, and it is doubtful if Gabor Bethlen and the Turk will attack the Emperor, but the season is too far advanced for any great undertaking. The charges of the Duc de Vendôme do not succeed. If the plot had not been of so evil a purpose as rumour makes out Cardinal Richelieu would have drawn great odium on himself. The affair of the chalice (chalais) which you have the goodnsss to order for me has been very gratifying to me. No news yet of the fleet from Peru, the delay of which puts us in great fear, as without it we can hope for nothing good through lack of money. Recommends himself to his correspondent and his brother. Is pleased with the severe example of the justice of the King against duellists. The ships from Goa are at Corunna. Requests his correspondent not to trouble to write for three weeks, as he is just setting off on a month's voyage.

3114 Romney (George), celebrated painter. A. L. s., 2 pp., 4to., addressed from Rome to his son, Jan. 4th, 1774. A long and interesting letter concerning his son's education and family matters. He refers to his wife in a most affectionate manner. Romney married at 19, and because Sir Joshua Reynolds and others had said that "Marriage spoilt an artist," almost immediately left his wife in the North, and scarce saw her to the end of his life. When old, nearly mad, and quite desolate, he went back to her. She received

him, and nursed him till he died. See Lord Tennyson's poem, "Romney's Remorse." With this letter are included two others—one from Ozias Humphrey, 3 pp., folio, giving an account of Romney's travels ; and the other from Rev. Thomas Carwardine, also referring to Romney (298) *Barker*, £3 10s.

3115 Turner (Joseph M. W.), celebrated painter. A. L. s., 4 pp., 4to., *Sandycombe*, date about 1812, to Mr. A. B. Johns, Plymouth. One of the longest and best letters Turner ever penned. This letter is unpublished (299) *Pearson*, £3 15s.

"Dear Johns,—After an almost fruitless search for Opie Lectures, my finding them only adds to my mortification, and to you disappointment, for, alas ! being troubled with a fit of scribbling at the time I read them, and having no paper at hand, the margin bears marks of gall in divers places. . . . however, I trust that Sir Jos. Reynolds' works, which I now send you, will be of more real assistance, yet if you are wedded to Opie, I will endeavour to borrow them." After referring to an article in the *Examiner*, upon the Academy, he remarks that to "those unacquainted with the regulations of the Academy it must be a tendency to think ill of all artists (as drones fattening in the Academic hive). This system of detraction by comparison and personality no one should countenance, those that do cannot value art. . . . Another Editor, The Champion, has broached a new doctrine, that 'Encouragement never made genius, because genius will always find its own path, and that Poverty is its best guardian'

"'As one in darkness long immured
Peeps through a cranny hole and calls it day.'"

3116 Charles I. L. s. (in French), with autograph superscription to the Duc d'Orleans, *Greenwich*, 5 July, 1635, concerning his Ambassador to Louis XIII. (318) *Barker*, £3 3s.

3117 Charles II. A. L. s., 1 full p., 4to., April 17, 1666, to the Marquis of Sanda, the Portuguese Ambassador, a fine specimen, with silks and seals intact (320) *Pearson*, £24 10s.

". . . I must give you many thankes for the great affection and kindnesse you shew me, and my interest on all occasions. I must confesse I cannot beleeve the French mean well towards me, till I have more evidence of it then hetherto they have given me, however, my Ld. Hollis stayes there to receave such proposalls as they will make to him, so as it shall never be in their power to say that I am unwilling to harken to reason," etc.

3118 Henry, Prince of Wales (son of James I.) Signature to a deed of grant of the office of Clerk of the Council and Keeper of the Books of Records, dated 30 May, 1611, fine preservation (329) *Barker*, £5 5s.

3119 James II. A. L. s., *St. James's*, 22 February, 2 pp., 4to., fine letter to a minister. He assures him of his friendship, and tells him that he is satisfied that a minister of greater experience could not have acted better. He adds that he is much occupied with the preparations for war (331) *Pearson*, £11

3120 Burns (Robert). A. L. s., 1 p., 4to., n. d. (358) *Brown*, £7 7s.
"Your kind notice of the unknown obscure Scotch bard which Mr. Sibbald just now gave. deserves his warmest acknowledgments. The matter, Sir, to him, though he was

"'Nurst in the Peasant's simple shed,
To hardy independence bravely bred,
By early poverty to hardship steel'd
And train'd to arms in stern misfortune's field.'"

3121 Nelson (Lord). List of wounds received by Nelson, in his own handwriting, written in 1803 at the request of a gentleman who wished to have a statement of his wounds (360) *Pritchard*, £5 5s.

[MAY 24TH, AND FIVE SUBSEQUENT DAYS.]

SOTHEBY, WILKINSON & HODGE.

THE COLLECTION OF MEDALS BELONGING TO THE LATE MR. H. MONTAGU.

[NOTE.—The references are to the medallic illustrations of "British History" (Franks and Grueber), whose classification has been followed as far as possible. The sizes are given in inches and tenths.—ED.]

HENRY VII.

3122 Union of York and Lancaster, 1486, gold, 2·25, Half-length figures of man (with wreath) and wife (crowned) facing, their right hands clasped, etc., in front of an altar, with celestial rays above, legend IVNGIMVS. OPTATAS., etc.; rev. +SICVT. SOL. ORIENS., etc.; and in centre a wreath of roses enclosing inscription, VXOR. CASTA. EST., etc., in four lines (vol. i., $\frac{1}{1}^{2}$), very fine and rare, but a little burnished in field (3) *Rollin*, £17 5s.
[This medal is supposed to commemorate the marriage of Henry VII. with Elizabeth of York, and belongs to a series of similar medallions said to have been executed by some goldsmiths at Prague towards the close of the 16th century.—*Catalogue.*]

3123 Two other medals, silver gilt, on the same event, similar legends and type, but varying in treatment and size (one 1·95), both unpublished in this metal and fine, the smaller medal from the Voelcker Collection (4) *Schulman*, £6

HENRY VIII.

3124 Protestant Safeguard, 1526, silver, 2·35, obv. REX. ANGLIE., The king's bust nearly full-faced, hat with drapery looped under the brim, long hair and short beard, highly decorative doublet, and with cloak on shoulders, the date divided by

the king's head; rev. SECVRITAS. ALTERA., Portcullis, with chains above enclosing an open crown (vol. i., $\frac{34}{17}$), a very fine and extremely rare medal of German work of the period, from the Bieber Collection (5) *Spink*, £35

MARY I.

3125 Francis and Mary Queen of Scots, silver, Jetton, 1553, 1·15, FM in mon. under a crown; rev. DELICIE. DNI., etc., Arms crowned. Another of Mary (Sola), M under crown between crowned thistles, MARIA. DEI. G., etc.; rev. as before (vol. i., $\frac{65}{5}$ and $\frac{66}{6}$), both very fine and scarce, by some these pieces are considered to be coins (16) *Spink*, £6 6s.

3126 Pope Julius III., on the restoration of Popery in England, 1554, silver, 1·85, with his bust to right on obv.; and on rev. ANGLIA. RESVRGES, A group of persons, consisting of the Pope, Charles V. of Germany, Mary, Philip II., and Cardinal Pole (vol. i., $\frac{79}{18}$), a fine and rare original (and gilt at the time), by Cavino of Padua (17) *Weight*, £4

3127 Mary, on the state of England, 1555, silver, 2·65, bust of queen wearing coif to left, with artist's signature below (IAC. TREZ); rev. CECIS. VISVS, etc., Mary applying flaming torch to arms, etc. (vol. i., $\frac{79}{20}$), a fine and rare contemporaneous medal by Trezzo, fine cast on thin flan (20) *Spink*, £5 15s.

3128 Philip II., silver, by Poggini, 1556, bearded and cuirassed bust of king to left, rev. HIC. NON. DECIDET, Bellerophon on pegasus slaying the chimæra; in the exergue, I. PAVL. POG. F., a fine and rare contemporaneous medal, and unpublished (24) *Spink*, £8

ELIZABETH.

3129 Mary Queen of Scots, Portrait Plaque, silver, a fine chasing by Stuart (?), after Primavera, with plain reverse (vol. i., $\frac{118}{52}$); and two Jettons, silver, of 1579, MEA. SIC. MIHI., etc., A vine tree with one branch withered, the other receiving water from an urn in the clouds; and VIRESCIT. VVLNERE., etc., A hand issuing from clouds pruning the withered part of a vine (vol. i., pp. 128 and 129), all fine (32) *Spink*, £5 7s. 6d.

3130 Naval Reward, silver, legend on rev. SEVAS. TRANQVILLA. PER. VNDAS. (vol. i., $\frac{142}{121}$), a fine chasing, probably of the last century; and a modern Chasing in brass, both very fine (39) *Spink*, £6

3131 Averted Dangers, 1589, silver (gilt), 1·90, DITIOR. IN. TOTO., etc.; rev. Bay tree on an island in the sea, between E—R. NON. IPSA. PERICVLA., etc. (vol. i., $\frac{154}{120}$), a fine and apparently early cast, with loop and eyelets; and two others in copper, one of the size 2·3, perhaps contemporaneous, the other a modern cast, with plain reverse (40) *Spink*, £8 5s.

3132 Defeat of the Spanish Armada, 1588, silver, 2·1, TV. DEVS. MAGNVS., etc., Spanish war-vessels on the rocks, and above, VENI. VIDE. VIVE. 1588 (vol. i., $\frac{144}{111}$); another variety, silver, 2, on the same event, ALLIDOR. NON. LÆDOR.,

Church on a rock in the sea subjected to the force of the elements, etc. (vol. i., $\frac{148}{172}$), both very fine state, the former rare, and struck on a thick flan (43) *Spink*, £5 17s. 6d.

3133 Battle of Nieuport, 1600, gold, 2·05, COMPVLSO. ADDEDIT. PRÆSID. ANDREÆ. CÆSO. FVGATOQ'. A. NEOP. ALB. AVST., Siege of Fort St. Andrew; rev. CAPTIS CXXX MILIT. SIGNIS. ORD. AVSP. PRINCEPS. MAVR. VICTOR. REDIT, m. m. cinquefoil on both sides, Prince Morris on horseback to right, sword in hand, and trampling on his enemies, in the distance a battle on land and sea, above, in clouds the name of Jehovah, and in field the date 1600 (vol. i., $\frac{174}{171}$), in brilliant state, and of extreme rarity, this was from the Voombergh sale, and was probably the Trattle specimen (afterwards Mr. Thomas's) (54) *Spink*, £41

[This medal commemorates Prince Maurice's victory over the Archduke Albert, and his success was mainly owing to the presence of 1,500 English troops, under the command of Sir Francis Vere, which were placed in the fore-front of the battle. Specimens of this medal were struck in gold and silver for distribution amongst the officers.—ED.]

3134 Rheinberg taken and Ostend defeated, 1601, Counter, gold, 1·15, with loop and ring, HANC. CAPIMVS., etc., Rheimberg invested; rev. DEFENDIMVS ISTAM. MDCI, Ostend invested, the letters S—C in the waves (vol. i., $\frac{178}{175}$), an extremely rare (if not unique) piece in this metal, and in the finest state (57) *Spink*, £10

3135 Maurice, Prince of Orange, on his Capture of Grave, gold, 1·3, under bust the artist's signature, C. B. V. F. (vol. i., $\frac{181}{182}$), a fine and very rare cast medal, and unpublished in this metal (61) *Spink*, £12

3136 Maurice, Prince of Orange, on his Capture of Grave, gold, 1·35, a rare and beautifully struck metal by Bloc, and unpublished in this metal (63) *Spink*, £23 15s.

3137 Queen Elizabeth, in commemoration of her successful reign, 1602, silver, 1·6, CADET. A. LATERE. TVO. M^a ET. M^a. A. DEXTRIS. TVIS. ELIZ. REGINA. α . ℣., Half-length figure of Queen (nearly full-faced), in rich dress, with small ruff and stiff collar, and holding sceptre and orb; rev. CASTIS. DIADEMA. PERENNE., Minerva to left with streaming drapery, and treading on a dragon and snail, above her head, two hands issuing from the sun and moon, holding a crown. in the field MINERVA—1602, a fine medal of great rarity and interest (65) *Rollin*, £25 10s.

[This rare medal is of the weight 285·4 grs., and was formerly in the Addington Collection.—ED.]

3138 Queen Elizabeth, Medallic Portrait, stamped in imitation of engraving, by Simon Passe, silver, oval, 2·40 by 1·95, Crowned bust of Queen three-quarter face to right, in rich puffed gown, with erect ruff, etc., above Si. Pas. fe; rev. Royal arms within the Garter crowned and with lion and dragon supporters, above DIEV. ET. MON. DROIT., and below on a tablet QVI. LEO. DE. IVDA. EST. ET. FLOS. DE. IESSE.,

etc., in four lines (vol. i., $\frac{183}{187}$), extremely rare and in fine condition (66) *Spink*, £16

[This rare oval plate was executed some years after the Queen's death, as the earliest works of Passe are dated 1613. The portrait on this piece is copied from a miniature by Isaac Oliver.—*Catalogue.*]

JAMES I.

3139 Henry, Prince of Wales, on his death, 1612, Counter, gold, 1·15, FAX. MENTIS, etc., a fine and rare piece in this metal, of which the Medallic Illustrations only give one other specimen, in the Hunterian Museum (79) *Spink*, £8

3140 Frederick, Count Palatine and Princess Elizabeth, on their Marriage, 1613, two Portrait Clinches, in silver, of the Count and Princess, attached to the interior of an original and curiously-turned wooden box of the period, this extremely rare medallic box is perhaps unique (81) *Spink*, £5

3141 The Honorable Irish Society, Badge, gold, oval, 2·1 by 1·7, cast, and enamelled in various colours, IACOBVS. D. G. MAG. BRIT., etc., Crowned and draped bust of King to right; rev. Scroll border in place of legend, and in centre a crowned harp, the whole surrounded by an outer scroll border, with loop and ring for suspension, fine and rare (83) *Schulman*, £23

3142 James I., oval Portrait Model, silver, 2·2 by 1·7, by Simon Passe, bare-headed bust of king, three-quarters right, in lace ruff and ermine robe, with collar, and George of the Garter, above, a crown between I—R.; and below, "Jacobus. D. G. Mag. Britt. Fra. & Hybe. Rex.," at the sides S. P. in mon. and fe; rev. IACOBVS. DEI. GRATIA. MAGNAE. BRITANNIAE., etc., Royal arms within the Garter, with supporters, helmet and crest, and lambrequins; below on a scroll, BEATI. PACIFICI. (vol. i., $\frac{214}{61}$), a fine and rare specimen of this great artist's work (81) *Schulman*, £25 10s.

3143 Queen Anne, oval Portrait Medal, silver, 2·2 by 1·7, by Simon Passe, bust of Anne, three-quarters, right, with jewels in hair, stiff lace collar, necklace and low bodice; below, "Anna. D. G. Mag. Britt. Fra. & Hyb. Regina."; at the sides, S. P. in mon. and fe.; rev. ANNA. DEI. GRATIA. MAGNÆ. BRITANNIÆ., etc., Armorial shield of Anne of Denmark garnished, crowned, and with supporters; below, "La mia Grandezza. dal. Eccelso." (vol. i., $\frac{215}{63}$), a beautiful example of this artist's work, and in his best style, extremely rare (89) *Spink*, £23 10s.

3144 Charles, Prince of Wales, 1616, oval Portrait Medal, silver, 2·4 by 2·, by Simon Passe, bare-headed bust of the Prince, three-quarters right, with lace ruff and rich doublet, and with the George of the Garter around his neck suspended from a riband, legend around, ILLVSTRIS. ET. POTEN. PRINC. CAROLVS., etc.; rev. The Prince on horseback to right, holding a baton, with a view of Hampton Court in the distance; below, CAROLVS. PRINCEPS., divided by shield bearing the Prince's plumes (vol. i., $\frac{217}{67}$), extremely rare,

but with tiny hole at the top, which, however, did not interfere with any part of the legend or type (90) *Spink*, £24 5s.

3145 Maurice, Prince of Orange, 1616, oval Portrait Medal, silver, 2·4 by 1·9, by Simon Passe, bare-headed bust of the prince, three-quarters right, in lace ruff, wearing decorative armour, and with scarf across, legend around, ILL. ET. EXC. PR. MAVRITIVS. PRI. AV. CO. NAS., etc. ; rev. Armorial shield of the prince within the Garter ; above, a coronet and motto, IE. MAINTIENDRAL. NASSOV. ; below, an orange branch and scroll inscribed "Tandem. fit. surculus. arbor.," and "Simon Pafsæus sculpsit, io." (vol. ii., $\frac{715}{2}$), a fine piece of work, and of great rarity (91) *Schulman*, £38

3146 The Synod of Dort, 1619, gold, the Council assembled, short rays below the name of Jehovah, the inscription CVM—PRIV. omitted, and a dog introduced amongst the spectators in the foreground on the obv. (vol. i., $\frac{223}{78}$), a fine medal with loop, of great rarity, unpublished and presumed unique in this metal (96) *Spink*, £35

CHARLES I.

3147 Charles I., on his Coronation, 1626, gold, 1·2, by Briot, crowned bust in ruff, ermine robes, and collar of the Garter, and N. B. below ; rev. DONEC. PAX., etc., hand issuing from clouds holding sword (vol. i., $\frac{243}{10}$), fine and rare in this metal (106) *O'Hagan*, £10 5s.

3148 Birth of Prince Charles, 1630, Counter, gold, 1·2, HACTENVS. ANGLORVM. NVLLI., Royal arms crosswise in four heart-shaped shields united at the bases ; rev. Inscription in five lines in square tablet (vol. i., $\frac{253}{34}$) ; another in silver of the same type, both very fine, and the former scarce (112) *O'Hagan*, £5

3149 Dominion of the Sea, 1630, by N. Briot, silver, 2·3, reading on obv. MAG. BRITANN., bust with plain falling collar ; riband and George pendant, and on rev. NEC. META. MIHI. QVÆ., etc. (vol. i., $\frac{256}{41}$), a fine and unpublished medal (in this metal), cast and chased (116) *Rollin*, £5 15s.

3150 Return of the King to London from his Scottish Coronation, 1633, by N. Briot, gold, 1·65, king on horseback to left, head bare, and in armour, with baton in right hand, under the horse a plumed helmet amongst flowers, and below the date ; rev. SOL. ORBEM. REDIENS., etc., View of London, with mid-day sun in clouds above, and the letter E (for Edinburgh) (vol. i., $\frac{266}{62}$), a fine cast medal, and rare in this metal (121) *O'Hagan*, £8 15s.

3151 Charles I., his Queen, and children, 1635, by Briot, silver, 1·2, half-length figures of King and Queen clasping hands, and on rev. REGIS. REGNORVM., etc., the Princess Mary and Princes Charles and James (vol. i., $\frac{272}{72}$), a very fine and very rare jetton (125) *Spink*, £6

3152 Suppression of the Scottish Rebellion, 1639, Medalet, gold 1·25, by Thos. Simon, CAROLVS. D.G. MAG. BRIT., etc., King, crowned and in armour on horseback to left, riding over

arms, and holding baton in right hand; rev. QVOS. DEVS., etc., hand issuing from clouds suspending a cord uniting a rose and thistle (vol. i., $\frac{283}{92}$), a variety without artist's initials or flowing scarf, fine and rare in this metal (131)
Spink, £11 5s.

3153 Earl of Essex, General of the Parliamentary Army, 1642, oval Badge, gold, 1·4 by 1·2, "Should hear both Houses of Parliament, for true Religion and subjects' freedom (*sic*) stand," and inner legend, "Pro Religione, lege, Rege, et Parliamento," both incuse, bust in armour three-quarters right, and holding sword, above SX.; rev. The two Houses of Parliament, with the King and Speaker (vol. i., $\frac{295}{118}$), without border, with original chain and ring, very fine and extremely rare in this metal (139) *Spink*, £37

[This and the two following badges were issued in gold and silver, to be given to persons of various ranks in Essex's army. It was formerly in the Hamilton, Sanders, and Addington Collections.—*Catalogue.*]

3154 Earl of Essex, oval Badge as before, but in silver, and without chain or loop and ring, very fine and rare (140)
Spink, £6 10s.

3155 Earl of Essex, oval Badge as before, but silver gilt, and with wreath border, loop and ring, very fine and rare (141)
Ford, £6 2s. 6d.

3156 Earl of Manchester, General of the Parliamentary Army, 1643, oval Badge, silver, 1·05 by ·85, bust of the Earl three-quarters left, bare head with long hair, plain falling collar, and scarf across the armour; rev. Arms of Montagu in a garnished shield with Earl's coronet above (vol. i., $\frac{309}{137}$), very fine and rare, with loop; another, silver, 1·30 by 1·20, a chased copy of a later period, perhaps by Stuart, with engraved inscription on obv. in still more recent letters, E. M. L^D., KIMBOLTON. JAN. 2^D, 1841-2, with wreath border on both sides, the latter very fine and unpublished (146)
Spink, £7 2s. 6d.

3157 Earl of Manchester, as before, oval Badge, silver, 1·7 by 1·45, similar bust of the Earl, with outer legend "Should hear both houses of Parliament," etc., and inner legend "Pro. Religione lege rege et Parliamento," both incuse; rev. The two houses of Parliament with King and Speaker (vol. i., $\frac{310}{138}$), wreath border on both sides, with loop, very fine and extremely rare (147) *Spink*, £5 5s.

[This and the preceding badge were evidently issued as military rewards to persons of various ranks in the army, after the manner of the Essex badges. A specimen of this badge, in silver gilt, exists in the National Collection, and is described in the Medallic Illustrations as "unique."—*Catalogue.*]

3158 Earl of Essex, General, 1644, silver, 1·45, nearly full-faced bust of the Earl, in armour and plain falling collar; rev. MAG^S. PROTEC^R. LIBERTA. T^Y., etc., and in centre, S. X. above a scroll inscribed G. L. (vol. i., $\frac{312}{141}$), a fine and very rare contemporaneous medal, cast and chased; another, a

modern chasing, perhaps by Stuart, silver, 1·45, of similar type, very fine (148) *Spink*, £7

3159 Sir Richard Brown, 1644, oval Badge, silver, 1·3 by 1·1, NON. VIR. SED. VIRTVS., bust of Sir Richard, three-quarters left, in plain falling collar, armour and scarf across breast; rev. FOR. KING. AND. PARLIAMENT., 1644, armorial shield of Brown (vol. i., $\frac{312}{144}$), wreath border on both sides, and with loop, very fine and very rare (149) *Weight*, £7

[Sir Richard Brown was a citizen of London, and commanded a small army for the Parliament in the neighbourhood of Abingdon.—ED.]

3160 Sir Thomas Fairfax, General, 1645, oval Badge, silver, gilt, 1·1 by ·95, bust three-quarters left, with long hair and plain falling collar, armour and scarf across the breast; rev. SR. THO. FAIRFAX. KNT. FOR. KING. AND. PARLIAMENT., escutcheon of Fairfax suspended from chain (vol. i., $\frac{317}{150}$), wreath border on both sides, with loop and ring; another oval, silver, gilt, 1·35 by 1·15, of same General, bust to left, with long hair, and in armour: rev. MERVISTI. 1645 (vol. i., $\frac{317}{150}$), both very fine and rare military rewards (151) *Weight*, £6 15s.

3161 Sir Thomas Fairfax, as before, with MERVISTI, but in silver, with loop and ring; and a smaller oval Badge, silver, ·95 by ·8, without loop or ring (vol. i., $\frac{318}{151}$), both very fine and rare military rewards for the battle of Marston Moor (152) *Spink*, £6 15s.

3162 Sir Thomas Fairfax, Military Reward for the battle of Marston Moor, oval, gold, 1· by ·8, bust to left, with long hair, and in armour; rev. POST. HAC. MELIORA, and in MERVISTA, a fine and very rare Badge in gold, and in this metal probably given to officers of high rank (153) *Rollin*, £12

3163 Lord Chief Justice Heath, 1645, oval, silver, 1·25 by 1·, EFFIG. R. HEATH. MIL. CAP. IVS. D. BANC. REG., bust to left with close-fitting cap on head, plain falling colour, official robes and chain, beneath ÆTAT. SVÆ. 71. 1645. R (Thomas Rawlins); rev. Armorial shield of Heath within a laurel wreath (engraved) (vol. i., $\frac{319}{154}$), a very fine and extremely rare contemporaneous badge, cast and chased (155) *Spink*, £7 5s.

3164 Lord Chief Justice Heath, as before, silver, by Rawlins, but better engraved on rev., and the shield garnished, very fine, and an extremely rare variety (156) *Spink*, £11

3165 Prince Rupert, 1645, oval Badge, silver, gilt, 1·45 by 1·2, bust of Prince three-quarters left, long hair, falling lace collar, armour, scarf across breast, badge of King Charles suspended from riband, and truncheon in right hand; rev. Prince's arms on three shields, with lion supporters, helmet, crest, and lambrequins, in the field, R-P (vol. i., $\frac{328}{160}$), a fine and rare cast in high relief, presumed to be a military reward for his officers (160) *Weight*, £10 15s.

3166 Prince Rupert, silver, 2·1, by Deric van Riswick, young bust of the Prince, three-quarters right, with long hair, and plain

collar, under the shoulder, D. V. R. F.; rev. plain but wit R. P. (Rupertus Princeps) scratched, perhaps contemporaneously, this rare and unpublished medal appears to have been struck as a badge; and a modern chasing, silver, 1·5, of Charles Earl of Dunfermline, 1646, reading FERNELINO. and DVNI. CON., the former medal is the only specimen said to exist (161) *Rollin*, £15 10s.

3167 Charles I., Portrait Medal, silver, 2·75, CAROLVS I. D. G. MAGN. BRIT. FRANC., etc., bust of King to right, with long hair, and falling lace collar, scarf and medal, and with lion's head on figured armour, on truncation of shoulder, NATVS., 1649; rev. plain, very fine and extra rare, unpublished and perhaps unique (168) *Spink*, £13 10s.

168 Royalist Badge of Charles I. and Queen, silver gilt, 1·8 by 1·5, by Rawlins, CAROLVS. D. G. MAG. BRITAN., etc., crowned bust of king to right, with long hair, falling lace collar, ermine mantle and collar and George of the Garter; rev. HENRETTA. MARIA., etc., Queen's bust to left, hair flat at top, and drawn through a coronet at back, necklace, and low bodice terminating in drapery, below, T. RAWLINS (vol. i., $\frac{365}{216}$), a fine badge with loop and ring, and floral border (183) *Spink*, £5 5s.

169 Royalist Badge, silver gilt, 1·6 by 1·2, by Rawlins, legends and type as before, with loop and ring, but without border (vol. i., $\frac{365}{216}$): another silver gilt, 1·5 by 1·15, similar obv., but on rev. a garnished square shield, within the Garter crowned, and without loop or border, both rare, the former very fine with "tear-drop" pendant (pearl gone) (184) *Lamplough*, £6 6s.

170 Royalist Badge, as before, with loop and floral border, silver, and at sides of King's head on obv. in engraved letters of the period "Semper Idem," and on rev. in similar letters "Ego Sum Martyr Populi," a very fine and rare badge of much interest (187) *Spink*, £9 12s.

3171 Silver Filigree Box (with bust of Charles I. at top, and that of Henrietta Maria at bottom), containing 36 Counters, silver, 1·05, after Passe, of the Sovereigns of England from Edward the Confessor to Q. Anne, and including others of Frederick of Bohemia, Charles Louis Count Palatine, Lord Darnley. Anne of Denmark, Henry Prince of Wales and Prince Charles (vol. i., $\frac{379}{81}$), a fine and complete set without duplicates, complete sets are extremely rare (196) *Spink*, £13

COMMONWEALTH.

3172 John Lilburne, on his acquittal of high treason, in silver, a very fine specimen of fairly good workmanship attributed to Thos. Simon. Oliver Cromwell as Captain-General and Commander-in-chief, 1650, oval, silver, 1·2 by 1·1, by Thos. Simon, bust three-quarters to right, in plain falling collar, armour, and fringed scarf, plain reverse (vol. i., $\frac{358}{7}$), both very fine, scarce (202) *Weight*, £5 12s. 6d.

3173 Henry Ireton, Cromwell's son-in-law, and Deputy in Ireland, 1650, copper, 1·2 by 1·15, with silver rim and loop, QVID. TIBI. RETRIBVAM., Bust of Ireton to left, long hair, and undraped, below T. S. 1650; rev. IVSTITIA. NECESSITAS., etc., a soldier climbing up a rock and firing a cottage, a battle in the distance (vol. i., $\frac{387}{8}$), a very fine cast, extremely rare and beautifully executed, by Thos. Simon; Another, a modern chasing, silver, 1·25 by Stuart, with inscription on edge (203) *Spink*, £10

3174 Oliver Cromwell as Captain-General of the Army of the Parliament, 1560, gold, 1·45, by Thos. Simon, OLI. CROMWEL. MILIT. PARL. DVX. GEN., bust three-quarters right, with plain falling collar, armour, and fringed mantle, reverse plain (vol. i., $\frac{388}{7}$), unpublished in this metal (204) *Spink*, £30 10s.

3175 Naval Reward, 1650, oval, silver, ·95 by ·85, by Thos. Simon, MERVISTI., two shields, one bearing St. George's Cross, and the other the Irish harp suspended from the beams of an anchor, on which is inscribed T. S., the whole encircled by the cable; rev. the Parliament assembled in one house with the Speaker (vol. i., $\frac{390}{12}$), an extremely fine little medal, and very rare, struck in 1650 by order of the Parliament as a reward for naval services (207) *Spink*, £12

3176 Dunbar Medal, 1650, silver, 1·45 by 1·2, by Thos. Simon, THE LORD OF HOSTS, WORD AT DUNBAR SEPTEM Y 3, 1650, bust of Cromwell to left, with long hair, plain falling collar, armour, and scarf festooned on the breast, on truncation THO. SIMON. FE; rev. the Parliament assembled in one house with the Speaker (vol. i., $\frac{392}{14}$), a very fine and rare original, pierced, and with ring for suspension (208) *Lamplough*, £12

3177 Naval Reward, 1653, known as the "Blake" Medal, gold, 1·5 by 1·45, with loop and ring, but without border, by Thos. Simon, three shields, one bearing St. George's cross for England, another St. Andrew's Cross for Scotland, and another with the harp, for Ireland, suspended from the beams of an anchor, the whole encircled by a cable attached to the anchor; rev. Naval engagement, in the foreground is a sinking ship, on the stern of which is the artist's name, SIMON, and on the prow of another T. S. (vol. i., $\frac{400}{28}$), a magnificent piece of medallic art, and of extreme rarity, struck by order of the Parliament as a naval reward, to be issued amongst the captains of the ships engaged. From the Hamilton, Saunders and Addington Collections (215) *Spink*, £240

3178 Naval Reward, 1653, silver, 1·9, bust three-quarters right, with ruff, figured armour, and fringed scarf; rev. Naval action as before, but on the stern of the sinking ship, A. SIMON (vol. i., $\frac{401}{31}$), a fine and rare modern chasing by Stuart, of good merit, with laurel border on both sides, and loop (216) *Spink*, £9 5s.

3179 Martin Harpertzoon Tromp, Dutch Admiral, on his death, 1653, silver, 2·8, by P. van Abeele, MART. HERP. TROMP., etc., bust of the Admiral three-quarters right in plain falling

collar, metal gorget, and badge of St. Michael with riband; rev. Armorial shield of Tromp with helmet, crest, and supporters, above, OBYT., copper, 56, and below in a compartment is a naval battle (vol. i., $\frac{402}{32}$), a fine embossed and chased medal, rare (217) *Weight*, £5 7s. 6d.

3180 Admiral Tromp, Portrait Plâque, silver. $4\frac{5}{8}$ by $3\frac{3}{16}$, by F. Lanting, "Martinus Herp. Tromp," three-quarters length figure of Tromp nearly full-faced, holding baton with right hand, and his left resting on a cannon, in the field to right a ship in full sail; plain reverse, a fine cast plâque of Dutch répoussé work, unpublished (225) *Rollin* £19 10s.

3181 William II. of Orange and Admiral Martin Tromp, engraved Medal in Niello work, copper, 3·1; "Wilhelmus II, Prins van Oranie," bust of Prince to right with long hair, plain falling collar, armour, medal and riband; rev. "Admirael Martin Harpertsen Tromp," admiral's bust three-quarters left, plain falling collar, and gorget, very fine, and rare, and unpublished. From the Voelcker Cabinet (226) *Schulman*, £50

3182 Admiral Tromp, silver, 2·6, MARTEN. HARPERTSEN. TROMP. RID. L. ADM., etc., Admiral's bust nearly full-faced, with long hair, plain falling collar, gorget, medal and riband, the whole surrounded by a laurel border; rev. as before, engraved, rare and unpublished (228) *Rollin*, £11 2s. 6d.

3183 Oliver Cromwell, on his elevation to the Protectorate, 1653, gold, 1·55, by Thos. Simon, bust of the Protector to left, in plain falling collar, decorated armour with scarf looped on left shoulder, and below bust, THO. SIMON. F.; rev. PAX. QVÆRITVR. BELLO, a lion sejant laureate supporting the shield of the Protectorate (vol. i., $\frac{402}{45}$), with loop and ring, a fine and rare struck medal (234) *Spink*, £70

3184 Peace between Great Britain and Holland, 1654, gold, 2·65, HÆ. MIHI. ERVNT. ARTES., Justice and Peace with their appropriate symbols, each resting a hand on a cornucopia between them, above the name of Jehovah radiate, and in exergue MDCLIIII.; rev. Q.F.F. Q. S. POST. ATROX. BELVM., etc., in 18 lines (vol. i., $\frac{414}{51}$), perhaps unique in this metal (238) *Spink*, £51

3185 Mrs. Elizabeth Cleypole, 2nd and favourite daughter of Cromwell, 1658, silver, 1·25, bust of Mrs. Cleypole to right, hair flat at top of the head, curled at the side and fastened with a bow, necklace and low bodice; rev. engraved "Mrs. Elizabeth Cleypole," in three lines (vol. i., $\frac{480}{74}$), a beautiful chasing of later date, without T. S. on truncation, and very rare (249) *Spink*, £7 10s.

3186 Oliver Cromwell, on his Death, 1658, termed the "Punning Medal," gold, ·85 by ·75, by Thos. Simon, OLIVAR. D.G.R.P. ANG. SCO., etc., bust of the Protector to left, laureate, hair short, in plain falling collar and armour, on truncation, T. SIMON.; rev. NON. DEFITIENT. OLIVA., SEP. 3, 1658, a young olive-tree growing out of an old stump, shepherds with flocks of sheep in the distance (vol. i., $\frac{433}{82}$), a very fine and rare struck medal with loop for suspension (254) *Spink*, £15 10s.

3187 Cromwell, on his Death, 1658, gold, 1·15, legends and type as before, but the Protector's bust laureated and draped (vol. i., $\frac{434}{84}$), rare and in extra fine condition with plain edge; this medal is of Dutch work and copied from the small one by Simon (255) *O'Hagan*, £10 15s.

3188 Cromwell, on his Death, as before (2), silver, 1·1 of the same type as the preceding, varieties from different dies, with plain and grained edges; a fine chasing, silver, ·85 by ·75 of the small oval medal by Simon, without artist's name on bust; and a Medalet, copper, 1·, by Kirk, all fine (256) *Weight*, £5 12s. 6d.

CHARLES II.

3189 Charles I. and Charles II., silver, 2·8, by P. Van Abeele, CAROLVS. D.I. bust of Charles I., three-quarters to right; rev. CAROLVS. II., full-faced bust with long hair, plain falling collar, etc., tracery of flowers in field on both sides (vol. i., $\frac{449}{33}$), a fine and rare embossed and chased medal, of Dutch work; and a contemporaneous Cast, silver, 2·3, with crowned bust of Charles I. and his son between C—R. I and C—R II, this latter fine, but of coarse work, and unpublished (266) *Spink*, £6 2s. 6d.

3190 William III., Prince of Orange, silver, 2·75, by P. Van Abeele, WILHELMVS. III., D. G. PRINC. AVARICÆ., etc., the Prince on horseback to right, with plumed hat, and holding baton; rev. IN NOMINE. MEO., etc., type as medal in previous Lot, referring to the embarkation at Scheveningen, a fine and rare embossed and chased medal in two plates, unpublished (272) *Schulman*, £8

3191 Landing of Charles II. at Dover, 1660, silver, 2·3, by John Roettier, king's bust to right, with long hair, necktie, etc., within laurel branches; rev. SI. DEVS. EST. CVSTOS., etc., a ship nearing the coast, where three warriors (symbolical of the three kingdoms) await its arrival (vol. i., $\frac{457}{48}$), presumed to be the first executed by Roettier in England; Another of same type, but a cast in silver gilt (274) *Weight*, £8 15s.

3192 Charles II., on the Execution of the Regicides, 1660, silver, 2·5, by G. Bower, king's bust to left, with long hair, lace cravat robes, collar, and George of the Garter; rev. Jove seated on eagle, destroying the giants, and below, G. Bower, F., on both sides, a rich raised border (vol. i., $\frac{458}{50}$) (275) *Spink*, £8

3193 Charles II., on his arrival in London, 1660, silver, 3·4, by John Roettie, bust of king to right, long hair falling upon the shoulders, scale armour with lion's head on breast, and mantle fastened with brooch on the shoulder; rev. FELICITAS. BRITANNIÆ., 29, MAII. 1660, in incuse letters, Justice laureate, with scales and fasces, accompanied by Hercules and Pallas, presenting an olive branch to Britannia seated to right on the seashore, etc. (vol. i., $\frac{460}{58}$), a rare and fine medal (277) *R. Wheelan*, £13 15s.

3194 General Monk, silver, 1·35, by A. Simon, worked up by his brother Thomas, whose initials are under the bust; rev.

GEORGIVS. MONKE. OMNIVM. COPIARVM., etc., in seven lines (vol. i., $\frac{403}{83}$), very fine and rare (280) *Spink*, £10 10s.

3195 George Monk, Duke of Albemarle, 1660, Badge, silver gilt, 1·45 by 1·25, GEORGE. DVKE. OF. ALBEMARLE. incuse ; rev. Arms under a ducal coronet, with laurel border within two corded circles on both sides (vol. i., $\frac{466}{65}$) ; another, silver gilt, 1·2 by 1·15, of similar type, but reading GEORGE. D. ALBEMARLE., and with laurel border on both sides without corded circles, both fine and rare cast and chased medal with loops for suspension, latter unpublished (282) *Spink*, £11

3196 Coronation of Charles II., 1661, gold, 1·15, by Thomas Simon, crowned bust of king to right, long hair, and wearing royal robes, on truncation T. S. ; rev. EVERSO. MISSVS., etc., Peace crowning the king seated on chair of state (vol. i., $\frac{472}{70}$), rare in this metal (285) *O'Hagan*, £6 15s.

3197 Coronation of Charles II., 1661, silver, 1·7, by Thomas Simon, King's bust to left laureate, hair long, falling lace collar, and ermine robes ; rev. IAM. FLORESCIT., oak-tree in flourishing state with three crowns amongst the branches, in the exurgue 23 APR. 1661 (vol. i., $\frac{475}{88}$), with loop, without any chasing, rare (288) *Spink*, £6 10s.

3198 Thomas Wriothesley, Earl of Southampton, Lord High Treasurer, silver, 2, by Thos. Simon, bust to left in skull cap, and robes, and on truncation "Tho. Simon" ; rev. THOMAS. COMES. SOVTHAMPTONIÆ., in five lines (vol. i., $\frac{509}{137}$), a fine and rare contemporaneous cast (299) *Rollin*, £8 5s.

3199 Charles II., Honorary Naval Reward, 1665, silver (vol. i., $\frac{95}{55}$), by Thos. Rawlins, King's bust to right, laureate, long hair and richly figured armour, with mantle, on truncation, T.R. ; rev. NOS. PENES. IMPERIVM., the Duke of York's flagship, "The Royal Charles," with pennant, charged with C—R. at the mainmast, floral border on both sides (vol i., $\frac{500}{144}$), an extremely fine and very rare medal (304) *Schulman*, £39

[This medal was struck both in gold and silver, and was doubtless awarded to the naval officers under the Duke of York, for the defeat of the Dutch under Opdam, whose flagship was blown up by "The Royal Charles" and himself killed. In this battle twenty-four ships were captured, burnt and sunk, and 3,000 prisoners taken.—"Calendar of Victory," p. 500.]

3200 English Ships Burnt in the Medway by Admiral de Ruyter, 1667, silver, 2·9, by P. van Abeele, bust of De Ruyter three-quarters right, with collar and badge of St. Michael ; rev. Ships burning near Chatham, one sinking in the foreground, below, a shell inscribed "Door. Order van haer E. Hoogh. Mog.," etc. (vol. i., $\frac{526}{174}$), a fine medal of two embossed and chased plates (324) *Schulman*, £17 10s.

3201 Admiral de Ruyter, on the same event, silver, 2·1, M. ADD. RVYTER. RL. ADMIRAAL. GENVHOLE^C., nearly full-faced bust with cravat and plain doublet, below in script letters, "Chattam Jun : A° 1667," plain reverse, with loop, a fine and rare chasing, unpublished (325) *Schulman*, £7 5s.

3202 Admiral de Ruyter, on the same event, silver, 2·9, by P. van

Abeele, obverse as last medal but one; rev. De Ruyter's shield of arms within collar and badge of St. Michael, with crest and lambrequins, and below ANNO 1667, a fine and rare medal of two embossed and chased plates, and unpublished (326) *Schulman*, £8

3203 Peace of Breda, 1667, silver, 3·5, Peace accompanied by Love, on clouds, etc.; rev. BREDA. BELLONÆ. SEDES., etc, bird's-eye view of Breda (vol. i., $\frac{590}{178}$), a fine and rare medal, but of coarse workmanship (331) *Schulman*, £9

3204 Peace of Breda, 1667, silver, 3·2, by O. Müller, view of Breda from the river, above, Fame proclaiming peace, etc.; rev. HIER. ZEIILT. HET. VREDE., etc., a ship to right in full sail propelled by favourable winds (vol. i., $\frac{531}{180}$), a fine and rare medal of two embossed and chased plates (333) *Hamburger*, £6 6s.

205 Peace of Breda and Alliance of England and Holland, 1667, gold, 1·75, by C. Adolfszoon, an English and a Dutch ship sailing amicably alongside each other to right; rev. BRITAN. BATAV. PAX., and above, the shields of England and Holland suspended from a festoon of fruit and flowers encircled by a wreath of laurel (vol. i., $\frac{534}{184}$), a fine and rare medal in this metal, on which the artist has committed the error of placing Scotland in the first and fourth quarters of the shield (338) *Spink*, £25 10s.

06 Peace of Breda, 1667, gold, 2·25, by John Roettier, the king's bust without drapery (vol. i., $\frac{535}{186}$), a fine and very rare medal in this metal (341) *Rollin*, £30

[The figure of Britannia on the preceding and following medals of this type is said to be a portrait of the famous court beauty, Mrs. Stuart, Duchess of Richmond.—*Catalogue.*]

3207 Investiture of Charles XI. of Sweden with the Garter at Stockholm, 1669, gold, 2·5, CONCORDIA. REGVM., the garter passed through two crowns and two interlinked C's, and suspending the George medal; rev. SALVS. POPVLORVM., St. George and the Dragon (vol. i., $\frac{544}{198}$), fine and rare, unpublished and perhaps unique in this metal (347) *Spink*, £14

3208 Installation of John George Elector of Saxony as a Knight of the Garter, at Windsor, 1671, gold, 1·9, St. George on horseback, armed and caparisoned as for a tournament, slaying the dragon; rev. DV. TRÉ. HAVT. TRÉ. PVISSANT. ET. TRES. EXCELLENT. PRINCE. CHARLES. II., etc, in nine lines within a laurel wreath (vol. i., $\frac{548}{205}$), unpublished in this metal (349) *Spink*, £25

3209 Death of Captain Joost Verschver, 1671, silver gilt, 4·15, the arms of the deceased officer surmounted by helm and crest, and surrounded by trophies, above, a laurel wreath enclosing the inscription, "Gestorven den 1^{en} en Begraven den 7^{en} van Wijnmaend," 1671, etc.; rev. two cherubim holding up a winged hour-glass, and supporting a tablet on which is inscribed "ter Gedachtenisse van D. E. Manhaften H^{r}. IOOST. VERSCHVER," etc., QVO. FATA. TRAHVNT., etc., in eleven lines, a large medal of two embossed and chased

plates united by a broad rim, and of bold treatment, of extreme rarity, and unpublished (351) *Schulman*, £15

[This gallant officer distinguished himself in the expedition against the Algerine pirates, under the command of Admiral van Ghent, allied with an English fleet under Vice-Admiral Allen in 1670, to which an allusion is made in the lines on the reverse.—*Catalogue.*]

3210 The Siege of Groningen, 1672, silver, Bust of William Henry Prince of Orange to right in centre, surrounded by six circular medallions of Charles II. of England, Charles Rabenhaupt, Lieut.-General, Louis XIV. of France, Bernard Prince Bishop of Munster, John and Cornelius de Wit, etc., with their titles in Dutch; rev. A view of the siege, with inscription, ALS. GRONINGEN. WAS. BELEGERT. DEN. 9. IVLI. EN. VERLATEN. DEN. 17. AVGVSTI., 1672., etc., which is surrounded in its turn by twenty small circular medallions of the Administration with their names below, engraved plâque from the Voelcker cabinet, unpublished and probably unique (354) *Schulman*, £39

3211 Siege of Naerden, 1673, silver, 3·1, bust of the Prince of Orange three-quarters left, in armour, long cravat, and scarf; rev. "De Belegeringe der Stadt Naerden Zynde de Eerste," etc., view of the siege operations and bombardment of the town, a fine and rare engraved medal, and unpublished (361) *Schulman*, £16 16s.

3212 Siege of Naerden, 1673, silver, 2·8, by P. van Abeele, bust of Prince, three-quarters right, in armour, with cravat, scarf, and George of the Garter; rev. Prince on horseback in the midst of his troops, a town in the distance, and above on a scroll "NAERDEN over wonnen," etc., a very fine and rare embossed and chased medal in two plates, unpublished (361*) *Schulman*, £57

3213 Charles II., "Royal" Medal, no date, gold, 2·15, by Roettier, King's bust to right, hair long, falling over right shoulder, in armour and mantle, on truncation, R.; rev. Royal arms within the Garter, with crowned helmet with lambrequins, crest and supporters, in exergue, DIEV. ET. MON. DROIT. (vol. i., $\frac{525}{277}$), fine and rare, and unpublished in this metal (375) *Spink*, £40

JAMES II.

3214 Coronation of Mary, 1685, gold, 1·3, by John Roettier, O. DEA. CERTE., Queen seated on a mound (vol. i., $\frac{606}{7}$); Another of same type, but struck in silver, both very fine, and the former rare in gold (383) *O'Hagan*, £6 5s.

3215 Dutch commemoration of the birth of Prince James, 1688, silver, and pewter, 2·4, by Ian Smeltzing, bust of James II. to right, laureate and draped; rev. FELICITAS. PVBLICA., the Queen in bed nursing an infant, and in exergue, OB. FELICISS., etc. (vol. i., $\frac{630}{51}$), both rare and fine, the latter unpublished in pewter (398) *Schulman*, £6 10s.

3216 Embarkation of William of Orange at Helvoetsluys, 1688, silver, 3·2, by O. Müller, Bust of William, three-quarters

right, between Prudence and Valour crowning him with laurel; rev. T. VERTREK. VAN. SYN. HOOGHYT. DEN. HEER. PRINS. VAN. ORANJE., etc., A large fleet in full sail leaving harbour cheered by people on pier, etc. (vol. i., $\frac{635}{59}$), a fine and rare medal of two embossed and chased plates (403) *Schulman*, £13 10s.

[The inscription on the tablet under the bust on this medal is quite perfect, but on the British Museum and Hague specimens it has been erased.—*Catalogue.*]

3217 Landing of William of Orange at Torbay, 1688, gold, 1·95 by R. Arondeaux, William III., as a Roman Emperor, clasping hands over a lighted altar with Britannia wearing a triple crown, in the distance are seen King James and Father Petre fleeing, the latter with the young Prince playing with windmill; rev. CONTRA. INFANTEM. PERDITIONIS, boats landing troops near a fortified harbour, etc. (vol. i., $\frac{639}{65}$), fine, and rare in this metal (407) *Spink*, £26

William and Mary.

3218 Coronation Festival at the Hague, 1689 (2), gold and silver, 1·35, Arms crowned of William III. as Prince of Orange; rev. HANC. TVEMVR. HAC. NITIMVR., Armed figure of Liberty resting on a Bible placed upon an altar (vol. i., $\frac{677}{53}$), both with grained edges, and very rare in gold (424) *Spink*, £8

3219 William and Mary, gold, 1·5, by J. Boskam. INVICTISSIMVS. GVILLELMVS. MAG., laureated and bare bust of King to right, with I. BOSKAM. F. below; rev. MARIA. II. D. G. MAG. BRIT., etc., Queen's bust to left with high hair and adorned with pearls, and undraped, and below, I. B. F. (vol. i., $\frac{689}{77}$), in brilliant condition, extremely rare, and unpublished in this metal, said to have been struck in Holland, where Jan Boskam resided during the early part of this reign (433) *Spink*, £21 10s.

3220 Naval Action off Beachey Head, 1690, silver, 2·75, by Molart, Bust of Louis XIV. to left, laureate, with rich armour and fringed mantle; rev. MERSA. ET. FVGATA. ANGLORVM., etc., Trophy of captured English and Dutch ships surmounted by a victory, "Med. Louis XIV.," fine and rare (440) *Young*, £9 10s.

[This is the original medal figured in "Med. Louis XIV.," and not that described in "Med. Ill." (vol. i., $\frac{708}{120}$), which has a different obverse.—*Catalogue.*]

3221 Battle of the Boyne, 1690, silver, 1·95, by R. Arondeaux, laureated, draped, and cuirassed bust to right, GVILH. III. D. G. MAG. BRI., etc.; rev. ET. VVLNERA. ET. INVIA., etc., William crossing the river at the head of his troops, etc. (vol. i., $\frac{718}{136}$). Two others on same event, silver, 1·95, and copper, cast, 1·9, of same type, but reading on obv. GVIL. III. M. BRIT. R. DE. IAC. ET. LVD. TRIVMP. (vol. i., $\frac{717}{137}$), all rare, and the first extremely fine (443) *Young*, £10 5s.

3222 Entry of William III. into Dublin, 1690, silver, 2·3, by Jan.

Luder, APPARVIT. ET. DISSIPAVIT., William crossing the river to left at head of his troops; rev. FOCOS. SERVAVIT. ET. ARAS., William presenting to Hibernia a cap of Liberty, in the distance James II. and a soldier are fleeing, etc. (vol. i., $\frac{121}{145}$), fine and rare (446) *Spink*, £9 5s.

3223 William's Return to Holland, 1691, silver, 2·35, by Jan Smeltzing, King's bust to right laureate, draped, and with sun's rays in front of cuirass; rev. RECREO. DVM. REDEO., the rising sun shining upon the Dutch coast, etc. (vol. ii., $\frac{4}{158}$), fine and rare (449) *Schulman*, £9 10s.

3224 Fireworks at the Hague in honour of William's Return, 1691, silver, 1·8, QVID. METVAS. CÆSAREM., etc., William III. and his suite in an open boat, etc. (vol. ii., $\frac{14}{179}$); Another on same event, silver, 2·3, by Jan. Smeltzing, M. R. GVLIELMO. III. VICTORI., etc., inscribed on a suspended drapery, and above, the three principal triumphal arches erected at the Hague (vol. ii., $\frac{14}{180}$), both very fine and rare (451) *Schulman*, £5 15s.

3225 Defeat of the French and Irish at the Battle of Aghrim, 1691, pewter, 1·45, by Jan Luder, ABSENS. VINCIT., battle scene, with cavalry charging, (vol. ii., $\frac{30}{204}$), unpublished in this metal. Two other medals on the same event, silver and pewter, 2·2, by Jan Smeltzing, HIBERNIS. GALLISQ. DEVICTIS., battle scene, with cavalry engaged in front (vol. ii., $\frac{29}{201}$), unpublished in pewter, all fine and very rare (455) *Schulman*, £5 15s.

3226 Battle of Aghrim, 1691, silver, 1·45, by Jan Smeltzing, SIC. VNO. PERIT., etc., a lion trampling on a prostrate dog, and clawing a fleeing cock (vol. ii., $\frac{31}{205}$); Another, on the same event, silver, 2·05, by F. D. Winter; rev. Legend and type similar, but in exergue, IACOBO. ET. LVDOVICO. HIBERNIA. PVLSIS., etc. (vol. ii., $\frac{31}{206}$), both fine and rare (456) *Spink*, £9 5s.

3227 Battle of Aghrim, 1691, silver, 1·5, IMPARES. VNI., Hercules with uplifted club standing over a prostrate Irishman, a Frenchman in flight (vol. ii., $\frac{32}{207}$). Capture of Athlone, Galway and Sligo, 1691, silver and pewter, 1·95, by Jan Smeltzing, ARMIS. NOMINISQ. TERRORE., three medallions representing the capture of the three towns, with Irish shield in centre, etc. (vol. ii., $\frac{35}{212}$), all very fine and rare (457) *Ford*, £6 5s.

3228 Capture of Limerick, 1691, silver and pewter, 2·2, by Jan Smeltzing, NON. HÆC. SINE. NVMINE., etc. Fame flying to right blowing her trumpet, with distant view of a besieged town, etc. (vol. ii., $\frac{36}{216}$), unpublished in pewter; Another, on same event, silver, 1·45, by Jan Luder, BONA. CAVSA. TRIVMPHAT., Religion and Liberty kneeling at the foot of an orange-tree, etc. (vol. ii., $\frac{37}{217}$), all very fine, and the last extremely rare (458) *Ford*, £8 15s.

3229 Battle of La Hogue, 1692, silver, 2·2, by Jan Boskam, IMPERIVM. PELAGI. NOBIS., naval action, with a cock fleeing from a lion and unicorn in front (vol. ii., $\frac{53}{248}$);

Another varying in bust, with scale armour, and with I. BOSKAM. below (vol. ii., $\frac{54}{240}$), both fine and rare (464) *Schulman*, £10 10s.

3230 Battle of La Hogue, 1692, silver, 2·9, by Jan Luder, bust of William III. to right in scale armour, with lion's head in front, and mantle; rev. SIMILI. PŒNA. COMMISSA. LVVNTVR., Neptune (William III.) punishing the false Neptune (Louis XIV.) (vol. ii., $\frac{65}{250}$), a fine and rare medal (465) *Spink*, £13 15s.

3231 Battle of Steinkirk, 1692, silver, 2·25, by Jan. Smeltzing, EX. VNGVE. LEONEM., a cock furiously attacking a retreating lion (vol. ii., $\frac{74}{285}$); Execution of Barthelemi de Lignieres Chevalier de Grandval, 1692, silver, 2·35, by Boskam, INVICTISSIMVS. GVILLELMVS. MAG., cuirassed and draped bust to right; rev. A monument on which an executioner is breaking a malefactor, and inscribed BARTHELEMI. DE. GRANDVAL. AVRO. LVDOVICÆO., etc. (vol. ii., $\frac{75}{287}$), both fine and rare medals (474) *Hamburger*, £9 17s. 6d.

3232 Bombardment of Dieppe, 1694, silver, 2, type on rev. as before, but obv. REC. P. BADENS. LOND., William receiving the Prince of Baden at the gates of his palace (vol. ii., $\frac{97}{320}$); Bombardment of Havre, 1694, silver, 2·4, by Jan. Boskam, SVIS. PERIT. IGNIBVS. AVCTOR., brazen bull amidst flames, etc. (vol. ii., $\frac{97}{321}$), both fine and rare (485) *Cahn*, £13

3233 Capture of Huy, 1694, silver, 2·4, by Jan Boskam, FVGITE. HINC. TESTES., etc., the Duke of Holstein commanding at the siege of Huy (vol. ii., $\frac{100}{325}$); Another variety, silver, 2·4, without artist's initials under bust, both very fine and scarce (487) *Hamburger*, £8 17s. 6d.

3234 Death of Mary, 1694, silver, 1·95, by R. Arondeaux, bust of Mary to right, with high hair and handsome bandeau, and wearing a richly ornamented mantle; rev. POPVLIS. LIBERATIS. EREPTA., etc., the body of the Queen lying in state under a canopy, with the King seated at the foot of the bed weeping, etc. (vol. ii., $\frac{109}{339}$), fine and very rare (493) *Schulman*, £7 5s.

3235 Death of Mary 1694, silver, 2·35, by Jan Boskam, bust of Queen to left, with hair high and curly, and bodice and mantle edged with lace; rev. EX. OCVLIS. EREPTA., etc., snake, scorpion, toads, and the French lily dead and prostrate, in the distance a unicorn galloping up a steep rock, etc. (vol. ii., $\frac{110}{341}$), fine and rare (494) *Schulman*, £5

WILLIAM III.

3236 Namur retaken, 1695, silver, 1·95, by Jan Luder, NAMVRC. ARX. ET. CASTR. EXPVGN., etc., a warrior overturning with his standard an obelisk which Gallia vainly endeavours to support, etc. (vol. ii., $\frac{135}{385}$)—same event, silver, 2·35, by Jan Boskam, VINCIT. AMOR. PATRIS., etc., a pedestal with inscription surmounted by a victory, with captured French flags at the sides, and two river gods at the base (vol. ii., $\frac{136}{386}$), both very fine and rare medals (511) *Hamburger*, £8 8s.

3237 Assassination Plot, 1696, silver, 2·25, by Jan. Smeltzing, PIVS. GENER. IMPIO. SOCERO., etc., David taking away the cruse of water from Saul, asleep in his tent, etc. (vol. ii., $\frac{152}{415}$), very rare; Amicable Society Instituted, 1696, silver, 1·6, two hands clasped under crown, with date below (vol. ii., $\frac{135}{429}$), an interesting souvenir of the first company (so in the Catalogue, but ?) in England for the insurance of houses against loss by fire, and which still exists under the name of the "Hand in Hand," both very fine and rare (518)
Weight, £7 10s.

3238 Anticipations of Peace, 1696, Lothair Franz, Archbishop of Mayence, gold, 1·75, bust to right in ermine robes; rev. PRO. GLORIA. DEI. ET. SALVTE. IMPERII., Peace standing near a flaming altar, and holding the Christian standard and the legionary eagle, a fine medal, unpublished, and from the Collection of Prince Alexander of Hesse (521)
Cahn, £7 10s.

3239 Peace of Ryswick, 1697, silver, 3·05, by Jan. Boskam, the new arms of the city of Amsterdam crowned on two fasces in saltire, from which are suspended the shields of the four Burgomasters of the year, and around are the thirty-six shields of those who composed the City Council; rev. TENET. ÆQVORA. TVTA., The ancient arms of Amsterdam, viz., two armed men in a ship, one holding a sword, and the other a flag (Van Loon, iv., 273), fine and rare (532)
Spink, £6 5s.

3240 Presentation of a New Collar and Medal to the Corporation of Dublin, 1698, silver, 3·35, by Jas. Roettier, bust of William III. to right, in armour and mantle; rev. GVILIELMVS. III. ANTIQVAM. ET. FIDELEM., etc., in eight lines (vol. ii., $\frac{197}{509}$), a rare and finely-executed medal (551)
Martin, £10 10s.

3241 Treaty of Carlowitz, 1699, silver, 2·, by R. Arondeaux, the Emperor of Germany presenting an olive-branch to the Turkish Sultan, etc.; rev. NASSAVIVS. BRITAN. BATAV., etc., Hercules preparing globe with a hammer (vol. ii., $\frac{200}{513}$); Same event, silver, 1·5 by M. Smeltzing, the Emperor of Germany joining hands with the Turkish Sultan in front of a palm-tree; rev. DISTRACTI. LILIIS., etc., Two arms holding sword and scimitar separated by lilies, and above, two hands clasped over a bunch of roses (vol. ii., $\frac{201}{514}$), both fine and rare (552) *Weight*, £7 10s.

ANNE.

3242 Queen's Accession, 1702, gold, 1·4, by John Croker, ENTIRELY. ENGLISH., heart under a crown enclosed within branches of oak and laurel, and resting upon a pedestal inscribed ATAVIS. REGIBVS. (vol ii., $\frac{227}{1}$), fine, and rare in this metal (561) *O'Hagan*, £5 5s.

3243 Expedition to Vigo Bay, 1702, gold, 1·5, by John Croker, CAPTA. ET. INCENSA. GAL., etc., view of Vigo Harbour, with vessels burning inside, etc. (vol. ii., $\frac{632}{13}$), fine, and rare in this metal (568) *Rollin*, £10

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